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A P R I L

1926

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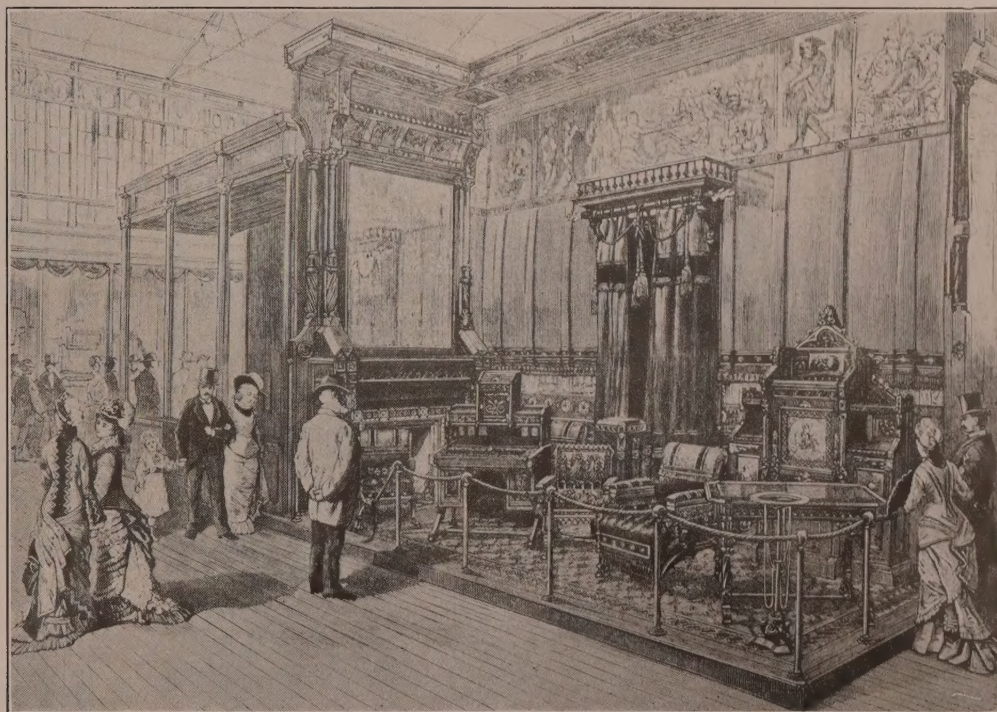
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WE quote Harper's Weekly for December, 1876, from an article on the furniture display at the Centennial Exposition, and illustrate above our own exhibit there, when we were already a quarter of a century old.

It will amaze some of our readers, the interest shown even at that early era in the decoration of interiors. But they will be even more astounded at the furniture and interiors themselves, about which, in the seventies, they wrote so suavely.

A glance at the costumes of that fantastic period, with their flounces, their waterfalls, their appliques and insertions; yes, even the bang and chignon under the absurd bonnets, invites comparison with the over-ornamented, over-carved and withal meaningless designs of their contemporary interior decoration.

ANTIQUES

REPRODUCTIONS

FABRICS

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

IN one of the ancient palaces that still line both sides of the rue St. Honoré, there once lived a young bride who had given up the prosaic name of Mlle. Poisson to become La Dame d'Etiolles. She came to this mansion the day after her marriage, and tradition has it that it was the first move in her plan to become the mistress of the then very young Louis XV. The "kingdom" of the rue St. Honoré is now a thing of the dim past, for it has become, with the nearby rue de la Paix, a "kingdom" of commerce, but this old palace has changed very little. The grand staircase is just as it was when it was built in the reign of Louis IV, with the royal interlaced "Ls" in the wrought iron balustrade, which the ambitious Dame d'Etiolles, who later became the Marquise de Pompadour, was wont to grasp as she mounted the gorgeous path to her great salons on the first floor. These salons, retaining all the outstanding features of their original magnificence, have become the home of the "Pompadour Antique Shop," and entering it, one feels transported to the early eighteenth century. Looking closely, however, one realizes the presence of many objects of art that were unborn at that time, representing not only other periods of French achievement, but also products of Spain, Holland, and England. Flemish tapestries, selections of the work of Chippendale, Sheraton, the Directoire period, and Louis XVI, all lend their allure to the beautiful ensemble, but for the moment we are especially interested in a piece that bespeaks the grand period of French history, typified by the palace and romance of Madame de Pompadour.

Illustrated is a desk that is exceptional, both in point of beauty and importance. It is of mahogany inlaid with various rare woods, and it has all the characteristics of the late reign of Louis XVI, with its marble top and pierced gallery of brass. The legs indicate the approach of the Directoire, and restraint of decoration shows the trend toward simpler design which began in the last years of the Marquise de Pompadour, but only bore fruit long after her death. Nevertheless, there is a crown inlaid on the curved cover, with the proud motto, "Coram micat unus." Above the motto is a corner of a château wall, with a sundial, and a great sun shining upon a priest. This desk belonged to no ordinary person but was the property of a prince of the church, for whom it was made about 1780 by the master cabinet worker Daniel Jacob, and bears his initials. On the back of the desk is inlaid the top of a table, on which is an open book entitled "Luniver," a globe of the world, writing materials, a vase of flowers, etc., evidently the stamp of an intellectual. The general simplicity of design attempts to offset the pompousness of these two small bits of inlay—an outward simulation

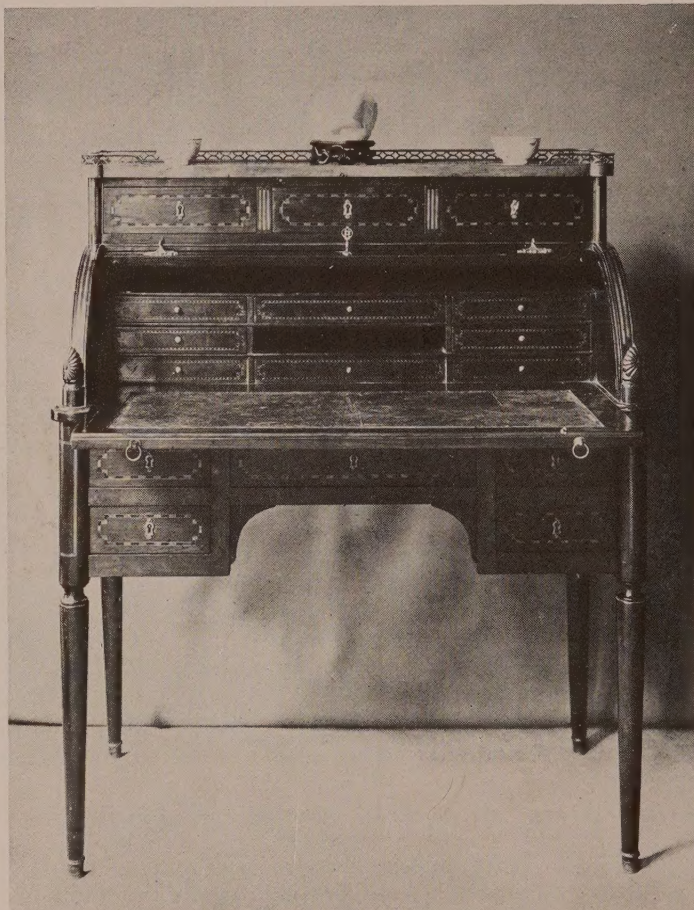
of modesty, trying to cover secret arrogance—an eleventh hour effort of the aristocracy to avoid the vengeance of the people. So this little desk is a relic of uncertain days, but it comes to us intact through the storms of years. Its beauty has been recognized by the many governments of France that have waxed and waned since its advent into the world, and finally a Minister of Fine Arts presented it to his mistress, who loved and cherished it, until her poverty forced it to earn the quarterly rent.

It is of personal and national interest to announce that the "Pompadour Antique Shop" has been recently opened by two Americans who have lived long in Europe and are familiar with the ways and means of finding beautiful things. This knowledge, coupled with the fact that they know American taste and desires in antiques, places the firm of Douville and Barton in a particularly advantageous position for meeting American needs. Mr. Barton of this firm is also an architect, a graduate of Harvard and the Beaux Arts at Paris, and his knowledge of American housing conditions facilitates his co-operation with other architects in helping to provide their clients with the most perfect homes that it is possible to build, not only from the point of view of construction, but also from that of suitable decoration. It is regrettable that limited space renders impossible further descrip-

tion of this studio, its service, and its contents.

MARIE ANTOINETTE was but fifteen years old when in 1770 she came to France as a bride, and it is barely reasonable to suppose that the taste of a young girl could originate a great period of decoration, but the idea is firmly fixed, and many facts bear witness to its truth. Certainly the transition period was well under way before she became queen, and we cannot doubt that her simpler taste, fortified by that of Louis, led them to greet with joy the classical ideas of beauty which were slowly creeping upon them. As dauphin and dauphiness they had a decided influence, and as King and Queen their taste was paramount, and became the established style. The restful beauty of the straight line appeared again, and ornament took its proper place as decoration of the construction, subordinate to design. Some of the characteristic marks of the period are the straight tapering legs of the furniture, usually fluted, beautiful ornament in gilded bronze and ormolu, the use of many-colored woods in marquetry, and white and colored marble.

The original commode portrayed here, from McMillen, Inc., combines all of these outstanding features. It is made of fruit wood, the mountings are French gilt, and its creamy



Courtesy of Pompadour Antique Shop, Paris

LOUIS XVI DESK OF MAHOGANY WITH INLAY OF RARE WOODS

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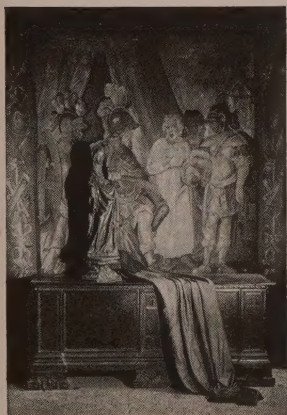
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marble top bears the scars of sophisticated centuries. Close akin are the candelabra, of bronze and marble, straight, slim, and exquisite—true exponents of the Directoire. The central ornament, a Wedgwood urn, tells another tale of another country. No title of honor was ever more fully earned or deserved than that of "Master Potter," bestowed by general acclaim upon Josiah Wedgwood of Burslem, who in middle age founded the world-famous pottery works at Etruria, on the important road that in olden times ran across England from the Severn valley to Newcastle-on-Tyne. He had a ceaseless passion for experiment, which accounts for the fact that his work in pottery is perhaps more varied and comprehensive than that of any other individual. Beginning with his cream-colored "Queensware," as it was christened by permission of Queen Charlotte in 1763, when he was appointed potter to the queen, and continuing to the very peak of his triumph, when he so successfully copied the famous Portland Vase, he dominated the pottery industries of England and attained worldwide recognition as an artist. This particular urn is a perfect imitation of marble, rendered in classic proportions. The medallion, handles, and exquisite little figure topping the whole, are of cream jasper.



Courtesy of McMillen, Inc.

EIGHTEENTH CENTURY COMMODOE WITH URN OF WEDGWOOD

mental nails, etc., as well as embellishments of leather and velvet, and thus was added a *pièce de resistance* to the limited furnishings of the Spanish home. Another important development of the chest was the hall bench, and finally the belated chair appeared, to share the various duties of the overworked chest.

THE lure of Spain is full upon us, and acquiring authentic bits of art from that land of enchantment has become the favorite pastime of many Americans. There is something in our temperament that responds to the rugged construction and solid beauty of Spanish furniture—perhaps not because of, but in spite of, the invariable touch of Orientalism. We appreciate and feel at home with the simple lines and generous proportions, and find that they fit with perfect accord into the twentieth century. Although Spanish furniture has a decided national stamp, it was subjected to various influences, and the rare fifteenth century chest illustrated here is unmistakably Gothic. It was brought from Barcelona, and is exhibited in the Spanish collection of the New York Galleries. The wood is walnut, and the carving is unusually heavy and varied. The figures on the top are ecclesiastical, and the front panels show groups of peasants, apparently engaged in playing games. The chest, which

AT no time in the history of decoration has color played a more important part than it does today, and especially in America, where its relative value is fully appreciated. No matter how perfect the architectural outline and the furniture, it leaves one more or less cold and unresponsive until

color is introduced to give the touch of human warmth that transforms an exhibit of merit into a livable interior, a home. Doctors, oculists, psychiatrists, teachers, dwellers in mansions, occupants of kitchenettes, all make their bow to color, and proclaim its subtle power. Just a vague, intangible touch, and our spirits go up or down, so it isn't wise or scientific to underestimate the influence of our surroundings. It has been said that the first half-conscious impressions, received upon waking, are the ones that stay with us until sleep comes again, hence color in the bedroom, where we open our eyes to meet another day and whatever it brings, is presumably the keynote, the color scheme as



Courtesy of New York Galleries

A CARVED GOTHIC CHEST FROM FIFTEENTH CENTURY SPAIN

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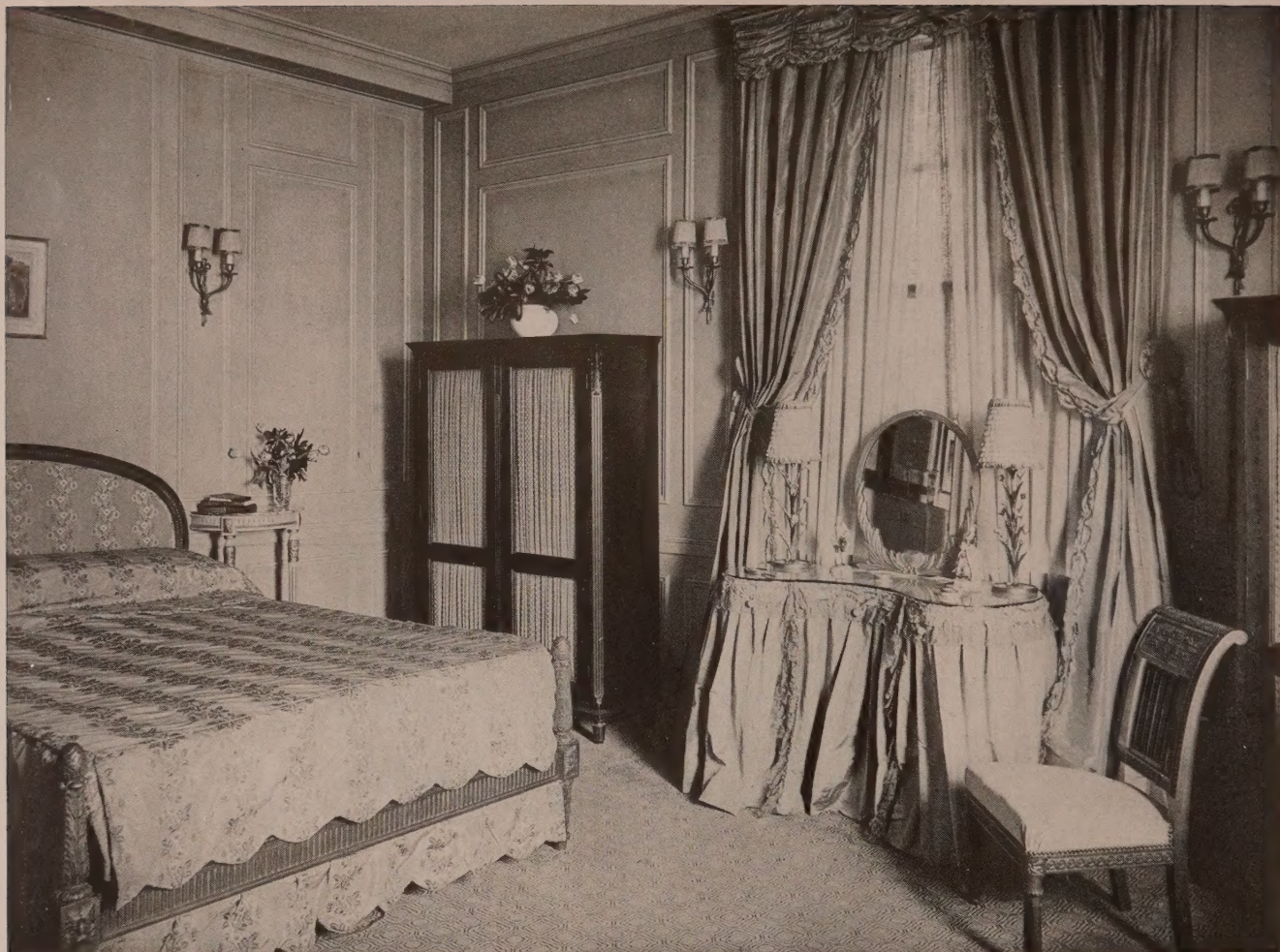
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Courtesy of Devah Adams

A BEDROOM OF FRENCH PATTERN WHICH IS DEVELOPED IN CAREFUL COMBINATIONS OF PASTEL SHADES

it were, of one's calendar. Pictured here is a bedroom in the Park Avenue apartment of Mrs. Harold Hackett exemplifying the skill of Devah Adams, who excels in color treatments as well as in other forms of decoration. The walls of this charming room are soft Venetian pink, and the carpet is gray beige. The bed covering repeats the beige tone in old brocade, and the cream and gold chair is done in antique green moiré. The dressing table standing before the window has a foundation of shell pink, with trimmings of pastel blues and greens in taffeta, with maize lace. Daylight filters softly through three sets of curtains—tea colored point d'espi against the window, ruffled with Binche lace, then shell pink crepe de chine, finished by powder blue taffeta over-hangings, embellished with shell pink taffeta and French ribbons. The pair of original Louis XVI armories add interest to the room. They are of walnut, and have bronze grills in the doors, with shell pink taffeta curtains. The accessories are carefully selected French ornaments, and the ensemble, completely satisfying to a lover of beauty, proves the enchantment of sophisticated and careful selection of color.

IF one desires to become acquainted with the development of ceramic art in this country, one has only to visit

The Potters' Shop, which has been established as a national center for the exhibition and sale of American hand-made pottery, and there one finds the best work of the leading producers throughout the United States. Beginning the last week in March and running until the twentieth of April, the Potters' Shop will be staged as a garden, for the purpose of demonstrating the versatility and charm of garden pottery and accessories. In this interesting show may be seen

the work and designs of leading artists and architects, executed by the Greenwich House Pottery Studio, and others. Quite notable are the models of garden jars designed by Delano and Aldrich, to be used on top of a brick wall, on the Work estate, Long Island. They were executed by Greenwich House Studios, in greens and lapis lazuli blue. There are wall fountains by Syossett Pottery, Mrs. Boardman Tyler, Paul St. Gaudens, and Elsa H. Voss; also sundials by Mrs. Tyler and a gaily decorated dog fountain and glazed terra cottas of animals by Mrs. Vose. The illustration pictures a garden group, assembled by the Maude Robinson Pottery Studio, and shows a charming combination of color and proportion. The range of color and size is very wide, as is also the range of price, and no one of artistic discrimination can fail to be stimulated by a visit to this indoor garden.



Courtesy of Maude Robinson Pottery Studio

FROM EXHIBITION OF WORK OF AMERICAN ARTISTS



THE MADONNA AND CHILD

Courtesy of Duveen Brothers

FILIPPINO LIPPI

"IT STANDS OUT WITH ITS CLEAR AND FRESH TONES LIKE A ROSE SURROUNDED BY GREEN LEAVES"
 —THUS WROTE GUSTAVO FRIZZONI OF THIS MADONNA BY THE PUPIL OF BOTTICELLI, WHO LIVED
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 EXTANT BY THE FLORENTINE ARTIST, FILIPPINO LIPPI

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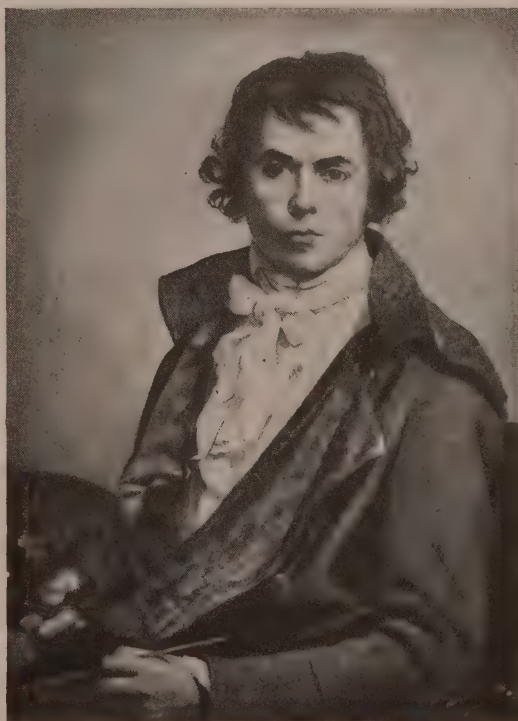
DAVID: PAINTER OF THE FRENCH REVOLUTION

BY PAUL FIERENS

CRITICS CONTINUE TO CALL HIM "ACADEMIC," BUT HE WAS THE FIRST OF THE INDEPENDENTS—AS THE WORD IS USED TODAY—AND AS MUCH A REALIST AS ANYONE CAN BE

JACQUES LOUIS DAVID died in Brussels January 29, 1825, and on his tomb a pyramid bears an inscription to the effect that he was "the restorer of the modern school of painting in France." He was likewise the "restorer" of the Belgian school. He spent happy days in that country; and we may well believe that in his exile he retained more illusions, more pride, more courage, than would have been possible in his Paris studio. This anti-romantic revolutionary passed a peaceful old age, surrounded by a respect that was paid to the man no less than to the painter.

Between the completely impoverished art of the last imitators of Boucher and the new romanticism that was being born, the art of David well represents, like the Revolution of which he was the painter and the Empire which adopted him as its herald, a great effort toward renovation and reconstruction. The routine of the eighteenth century must be scrapped. David was sure of that. Nevertheless his beginnings show that his art was rooted in the older tradition. He began by working in the so-called "French manner," a manner of which he was ashamed the rest of his life. In 1774 he won the *prix de Rome*, but he accepted it without enthusiasm.



Courtesy of the Archives d'Art et d'Histoire
SELF-PORTRAIT, PAINTED WHILE IN PRISON

"The antique," he confessed, "does not attract me. It's lacking in life, it doesn't stir me!"

The young painter had spoken too quickly, for he was to spend five years in Rome, at the very moment of the neo-classic craze. He became converted to the doctrines of the great Winckelmann and Lessing, so that he came to have the same ideas of the antique, of ideal beauty, of the abstract nude that these theoretical purists had; exactly as such a sculptor as Canova had. In Rome, David met the Italian Pompeo Battoni, who said of him: "He only, and myself, are painters—all the rest of them ought to be thrown in the Tiber!" The Frenchman was not so snobbish. From that time, he was almost the only

one to praise Fra Angelico, and to find "admirable in their *naïvete*" some of the mediæval French sculpture. At this period David was an eclectic. He loved the Flemish, with Rubens at the head of the list, but he loved equally those Primitives at which, for two centuries, no one had looked with the slightest sympathy.

When, in 1780, David came back to Paris, he appeared as the strongest personality of his period. At thirty-five he was elected to the Academy. He returned immediately to Rome, and shut himself up in a studio



Courtesy of the Archives d'Art et d'Histoire

DAVID'S FAMOUS PAINTING, "MARAT ASSASSINATED," IS REALISM WITHOUT THE SLIGHTEST BASENESS, WITH ITS GRAY BACKGROUND, YELLOW FLESH TONES, AND BOLD GREEN DRAPERY. IT HANGS IN THE BRUSSELS MUSEUM

for eleven months to finish his "Oath of the Horaces." The exhibition of this painting was a triumph. Thenceforth he was haunted by "civic" subjects. In 1787 he painted "Socrates Drinking the Hemlock"; in 1789 "Brutus." Events happened then precipitately. By the time the Revolution had broken out, David was in full possession of that "male and sinewy style, alone worthy of Republican painters" with which he challenged the affected delicacy of his predecessors.

His hatred against the Royal Academy, his personal rancor, his brutal temperament, pushed him into the midst of revolutionary politics. Elected as a deputy of the Convention on September 17, 1792, David lost no time in reducing the authority of the Academy; then in suppressing it altogether by depriving it of its location in the Louvre. David was the first of the Independents to give this word the meaning it possesses today. Impaneled with the Committee of Public Instruction, and then on the Arts Commission, he organized the great fêtes of the Revolution, the trans-

portation of Voltaire's remains to the Pantheon, the Festival of the Supreme Being, and many other symbolical ceremonies. From this period dates one of David's masterpieces, the "Marat Assassinated," now in the Brussels Museum.

In 1800 he worked on the portrait of Madame Récamier, for which Ingres painted the accessories. But the picture was never completely finished. For while David was working on it, his beautiful model, irritated by the slowness of the master, ran off to a more rapid rival, Francois Gérard. This minor painter did not dare begin his portrait without obtaining the consent of David, who graciously gave it. But when Madame Récamier, either confused or deceived, returned to the painter of the "Horaces," to beg him to finish his portrait, David refused point-blank. "Like women," he replied, "artists have their own caprices."

During the same period, he executed the Sériziat portraits. The elegance of these canvases recalls the beautiful English portraits of the eighteenth century.



Courtesy of the Archives d'Art et d'Histoire

ONE OF HIS WELL-KNOWN PORTRAITS OF MEMBERS OF THE SÉRIZIAT FAMILY, WHICH HANGS IN THE LOUVRE. THE ELEGANCE OF THESE CANVASES RECALLS THE BEAUTIFUL ENGLISH PORTRAITS MADE IN THE EIGHTEENTH CENTURY



Courtesy of the Wildenstein Galleries

IN SPITE OF ITS GREAT SIZE—THE CANVAS IS EIGHT FEET HIGH BY SIX FEET WIDE—THIS PAINTING OF THE FRENCH SCIENTIST, M. LAVOISIER, AND HIS WIFE, IN THEIR HOME, COMPLETELY HOLDS THE INTEREST OF THE SPECTATOR

His success was so great that when he undertook the painting of the "Sabine Women" three young society women offered to pose for him. Before this, however, David himself had been denounced to the Tribune of the Convention, arrested, and sentenced to five months' imprisonment. During this incarceration he painted that moving and melancholy portrait of himself which is now in the Museum of the Louvre, as well as the one and only landscape he ever attempted—that of the garden of the Luxembourg which he was able to glimpse from his cell.

With the Empire, David arrived at the apogee of his glory. He was very close to Bonaparte, who used sometimes to come to his studio and take him all over Paris to discuss the projected transformation of the city. Soon bored by these promenades, the painter begged the conqueror to ask the advice of the architects, Percier and Fontaine. For himself, having just won the title of "first painter to Napoleon," he would glorify the new regime in two vast historical compositions: "Le Sacre," which is now in the Louvre, and "The Distribution of the Eagles," which hangs in one of the great halls of the chateau at Versailles.

The first Restoration did not worry the creator of "Sacre." On Napoleon's return from Elba, David was one of the first to greet the disembarked Emperor. He signed the additional acts excluding the Bourbons from the throne of France. For this the former deputy of the Convention was proscribed by Louis XVIII. He joined Sièyès, Cambacérès, Letourneur, and Cavaignac in Brussels, January 27, 1816, and was never to see his native country again.

In Paris the faithful Gros, gathering together his pupils and disciples, left nothing undone to make possible the return of the "savior." He wrote to David at length: painting was in jeopardy, mediocrity was triumphing in the Salon; only a David could stem the current; only a David could impose authority, throw

into the balance the influence of his tremendous unimpaired prestige. But Gros was mistaken, Delecluse saw more clearly. In a book of souvenirs, he showed how the star of David was eclipsed as though forever when, at the Salon of 1819, Gericault exhibited his first romantic masterpiece, "Le Radeau de la Meduse."

Of David's sojourn in Brussels, there are many anecdotes to be found in that great work written by his grandson. Every evening the aged painter went to the

Théâtre de la Monnaie.

There his seat was regularly reserved, and he was such a popular celebrity that foreigners used to go especially to see him. The Duke of Wellington visited his studio and began negotiations for a portrait. David excused himself: "I only paint history," he explained. As the Duke pointed to a replica of "Napoleon on the Arcole Bridge" David repeated: "As I said, milord, I only paint history at present." Perhaps this *mot* is too good to be true.

In Belgium, David reigned alone for ten years. His pupils, notably F. J. Navez, fought in their own country against the weakening of painting, against the flabby, against useless rhetoric, as their master



Courtesy of the Archives d'Art et d'Histoire

THIS PORTRAIT OF M. SÉRIZIAT ALSO HANGS IN THE LOUVRE

had opposed the stylized conventional art dominated by equivocal *petits maîtres*. It is true that in Brussels, though he made a replica of the "Sacre" and several portraits, he also made "Mars Disarmed by Venus" a deplorable composition with tones of a porcelain plate.

The realistic David of the "Sacre," of the "Marat" and the portraits, is the David we prefer today. He remains above fashions, it is true. Even before Ingres he substituted the "probity of drawing," the frankness of painting, for those more or less savory "kitchens" of the old regime. He inaugurated an era of liberty in art, but liberty acquired by study. Admirers of Rubens and the Primitives, both he and Navez looked at life and scrutinized souls. For other reasons—reasons of style, of conception, of technique and pure plastic—contemporary artists are today rediscovering them.



Courtesy of the Brooklyn Museum

GANDHARA SCULPTURE FROM CHITRAL, DATING FROM 50 B. C. TO 150 A. D., SHOWING A SCENE FROM THE LIFE OF BUDDHA

WESTERN INFLUENCE IN EASTERN ART

BY HELEN COMSTOCK

BECAUSE OF THE CONQUEST OF ALEXANDER, AND FOR LATER COMMERCIAL REASONS, GREEK AND ROMAN ART LEFT ITS IMPRESS ON THE ART OF ASIA

NO fusion of races, religion and art has ever brought together such disharmonic elements as those most ancient statues of the Buddha, cast in a mold unmistakably Greek, which have been found in the region that was the ancient Gandhara, now northern India, whose present-day Mohammedan population is Afghan in race and Iranian in language. In the region of Yusufazi the columns have modified Corinthian capitals, while the temple of Taxila, east of the Indus, perpetuated the Ionic order. The "Ganymede" of Leochares in the Vatican furnishes the motif for a Sassanian gold vase in Vienna and appears in the sculptured friezes of Gandhara. The "Orator" of Sophocles in the Lateran, with his right arm held in the folds of his robe, is the archetype of one of the



Courtesy of Dikran G. Kelekian

BUDDHA FROM TURFAN IN CHINESE TURKESTAN

oldest Buddhas in the Museum at Lahore.

A Greek horn of plenty is sometimes placed in the hands of the goddess, Hariti, and there are winged feminine figures in both Sassanian and Gandharan art who are obviously adaptations of Nike herself. Bacchanalian drinking scenes were carved in a land where the motif could not have been indigenous. Greek naturalistic treatment of the muscles was in some instances carried to the point of exaggeration, as a variant from the suave conventionalization native to the Indian concept—an example is a Gandharan frieze of water gods in the British Museum.

One of the most remarkable of all instances of a passage of a motif from West to East is the introduction of the dragon, through Gandhara and Turfan, into China. In



Courtesy of Dikran G. Kelekian

THIS HEAD OF A BODHISATTVA IS AN UNUSUALLY BEAUTIFUL EXAMPLE OF THE FUSION OF THE GREEK AND ORIENTAL CONCEPT WHICH RESULTED IN AN INDIANIZED APOLLO. THE EPITHETS OF THE BUDDHA AS AN "ILLUMINED ONE" ESTABLISHED AN AFFINITY WITH THE GREEK GOD OF LIGHT WHICH MADE THE APOLLO THE TYPE TO WHICH THE GANDHARA SCULPTORS TURNED FOR INSPIRATION



Courtesy of C. T. Loo

GREECE INFLUENCED THE TREATMENT OF HAIR AND DRAPERIES



THE POSTURE AND ELONGATED EARS ARE ENTIRELY INDIAN

Gandhara there is many a Triton, or attendant of the sea gods and goddesses, who curls his twisted tail into the corner of a lunette. By the time he is painted on the friezes of Turfan he has lost his human head and is entirely animal, although it is interesting to remember that in China he was considered a mythical creature with no prototype in nature; it seems that memory of his half divine nature had followed him across Asia.

These Western elements in Eastern art, which are more easily explained than understood, have been presented pictorially in the latest book by A. von Le Coq, published in 1925, his "Bilderatlas zur Kunst und Kulturgeschichte Mittel-Asiens," which draws upon the material of some of his earlier works on Turfan for the purpose of showing the kinship with Greek art. A. Foucher, in his "L'Art Greco-Bouddhique du Gandhara," traces the Greek origin of the sculptures from Gandhara. The presence of the Greek spirit and technique was a natural result of the conquests of Alexander and the succeeding Greek dynasties in Bactria and Gandhara. The union, which began as a political one, later took on a commercial aspect, because of the silk trade, and it was commerce which drew the Roman merchantmen from the Red Sea to the Indus; this explains the continuation of the Western influence, and the distinctly Roman character of its later manifestations.

The Gandarioi occupied the whole of the lower valley of the Kabul River south of the Hindu Kush. Peshawar is the best known modern city of the district. On the southeast is an opening through the hills into central India, and on the west is the Khyber Pass, through which came the conquerors of Asia through the ages. Seleucis Nicator, heir to Bactria (modern Afghanistan), after the death of Alexander in 323 B. C., attempted without success to make Gandhara secure for himself. He finally ceded his rights to it, with his daughter, to Chandragupta, the grandfather of the Buddhist king, Asoka. Asoka's relation to Buddhism has been compared with that of Constantine to Christianity. Gandhara was a part of Asoka's kingdom, but it was a frontier country and he felt called upon to send a mission to convert it. This occurred in 246 B. C. and was so successful that Gandhara became in time a country of a thousand monasteries, and while it was far from the middle Ganges basin, which was the historical scene of Shakyamuni's ministry, it acquired a series of Buddhist legends of its own. Next to Magadha, the place of the Illumination, it was the Holy Land, the Mecca for pilgrims. It was here, where a large foreign element had been assimilated into the population, that the oldest existing statues of the Buddha are found.

On the balustrades and gates at Sanchi and Barhut in central India, where the sculptures are nearly con-

temporary with the Gandharan, the figure of the Buddha himself is absent, for he is represented only symbolically, and so the Indian contributions to the Græco-Buddhist art can be discovered in that region. He is represented by an empty throne with a kneeling worshipper, by the two footprints, by the *bodhi* tree, the wheel, or other symbols. And yet a purely Indian type of the Buddha in sculpture must have existed, for traces of him live in the Græco-Buddhist art. The cross-legged posture is purely Indian, the *ushnisha*, or "bump of wisdom," a protuberance on the skull, and the *urna*, or "grain of beauty" between the eyes, the elongated ear, minus ear-rings, which he gave up with his renunciation of all worldly possessions, are witnesses to an earlier Indian concept. But they live only in the Græco-Buddhist art, for these are the earliest existing statues of the Buddha.

It remains to determine the exact period of the Gandharan sculptures, and this, being well concealed in the haze of antiquity, offers archæologists material for speculation. It is confusing and unprofitable for the layman to take sides regarding a subject about which so little has been established. Foucher, who is the greatest historian of Gandharan art, would place the origins of the Græco-Buddhist period at least in the first century before Christ. It is to this age that he attributed the beautiful figure of the Buddha that stands in the mess room of the regiment of the King's Own Guides at Hoti-Mardan in the Yusufzai district. His reason for going so far back is based on the internal evidence supplied by the gold reliquary which Kanishka, at the end of the first century A. D., placed in the highest of all pagodas in India.

The ruins of this pagoda Foucher himself discovered on the outskirts of Peshawar in 1897, and in 1909 drew from it the gold reliquary itself. The character of the work on this shows an art highly stylized and at its climax, perhaps entering into its decadence, and consequently Foucher feels justified in placing its origin about two hundred years earlier—100 B. C.

In addition to the Greek influence in Gandhara, its presence in Sassanian art has been mentioned, and there are also many T'ang potteries with designs in relief having a Greek motif that are by no means uncommon. (See Hobson's "Chinese Pottery and Porcelain," plate 13, figure 2.) This marks a progression across Asia, and the gap needs only to be filled by the region between Gandhara and China proper, the district of Chinese Turkestan; that around Khotan has been investigated by Sir Aurel Stein, and Turfan by Grunwedel in 1902 and 1903, and Le Coq in 1904. Le Coq brought back to Berlin sculptures and frescoes, published in his "Chotscho: Facsimile-Wiedergaben der Wichtigeren Funde der ersten Königlich Preussischen Expedition nach Turfan," Berlin, 1913. Chotscho, the



Courtesy of Yamanaka

STONE FIGURE OF A BUDDHA, FIRST CENTURY A. D.



Courtesy of Yamanaka

THE PARINIRVANA OR DEATH OF BUDDHA APPEARS COUNTLESS TIMES IN GANDHARA SCULPTURES AND ALWAYS HAS THE SAME ARRANGEMENT OF THE COUCH BETWEEN TWO SALA TREES AND PRACTICALLY THE SAME ARRANGEMENT OF FIGURES

city of the Turfan oasis, flourished from the fifth to the ninth century. Its people, of Indo-European stock, were in touch with Bactria, India, and Gandhara, from whom they absorbed much, and with China as well.

The sculptures of Turfan are derived from Gandharan sources, as the Gandharan from the Greek. The Greek influence is lessened, but it is still present, as is seen in the head from the Kelekian collection. The richly curving mouth and the treatment of the hair are still Greek. There is a difference in the eyes. Le Coq, writing of these sculptures in the *Journal of the Royal Asiatic Society*, for 1909, says that "the eyes are nearly always put slantingly and they are not placed into the cavity under

the orbital bone, but are on the same level almost with the superciliary ridge; the body and drapery again follow strictly their prototype in Gandharan art." The frescoes show a Græco-Roman character, and there are sculptured heads, which Le Coq illustrates in his

recent "Bilderatlas," of about the eleventh century, which are markedly Roman. The importance of the art of Turfan cannot be overestimated; it was from Turfan that the Buddhist art of China, of Korea, and of Japan was derived.

The head from Turfan which is illustrated is, so far as I am aware, the only one in this country, and was brought to Europe by Le Coq, and to this country by Kelekian.



Courtesy of the Brooklyn Museum

PANCIKA AND HARITI RESEMBLE SILENUS AND DEMETER

THE RE-DISCOVERY OF CAMILLE COROT

BY ROBERT ALLERTON PARKER

THE PARADOX OF AN ARTIST WHO BECAME FAMOUS FOR HIS LEAST INTERESTING PICTURES, AND WHOSE REAL MASTERPIECES WERE ENTIRELY IGNORED

"AT last I have sold a picture!" exclaimed Corot at the age of fifty-one. It brought him only two hundred francs, and he confessed to a friend that he parted with the canvas with some regret: "because now my own collection of Corots is no longer complete!"

Corot was to work on for another twenty years before he received any wide recognition. And even then his popularity was not based on the intrinsic merits of his life work, but because in his later years he had by chance struck the fancy of the "literary" art critics and the sentimental public with his suave, misty, mythological eclogues in pigment. It has taken a good half-century for the world to discover the real Corot, the Corot of the early Italian landscapes, the figure, the portraits, the drawings. It has remained for the twentieth century, with the advantage of historical perspective, to re-discover the real artist buried beneath a great reputation built upon his most inferior work! Time has again worked one of its corrosive paradoxes.

In the re-discovery of Jean Baptiste Camille Corot, it is not merely a great artist who emerges, but a great man as well. Today we are interested not only in his technical achievement in placing pigment upon canvas, but in addition to the character of the man as he expressed and realized himself in his art. Blown willy-nilly by the winds of new esthetic doctrines, all conflicting and all destructive, failing to find any relentless tenacity of purpose in the work of most contemporary artists, who today demolish what they constructed yesterday, and lose themselves in any chance blind-alley that catches their eye, we are

now turning, directed by a sort of compensatory attraction, to those artists of past centuries who so conspicuously embody in their work the eloquent evidence of great character.

Men like Ingres, Renoir and Corot set themselves an aim in self expression, chose their own individual path, believed in it with all the strength of their spirit, and

followed it without wavering, through thick and thin, depending upon their own God-given powers of self-reliance and self-discipline to attain that end. Nothing could side-track such men. They realized their own assets and liabilities — they accepted both. Poverty, obscurity, lack of recognition failed to embitter them. These qualities of constancy and stability are essential to the artist's progressive expression of himself. Today, as M. Bissière has recently asserted, this stability, this firm foundation is being swept away.

Sixteen years younger than Ingres, who seems to have been encouraged to draw almost from infancy, Corot was not enabled, due mainly

to the misunderstanding of his parents, to study art until his late twenties. His mother was a highly successful and fashionable modiste of Paris during the Revolution. His father was a bookkeeper. At the age of eight little Camille was sent away to school. He wrote in after years: "I was in school in Rouen until the age of eighteen. After that I spent eight years in business. Not being able to stand that any longer I became a landscape painter (with an allowance of fifteen hundred francs a year from his parents) . . . a pupil of Achille Michallon first of all. Then I went into the studio of Victor Bertin.



All photographs Courtesy of the M. Knoedler and Company
HIS EARLY "PORTRAIT OF A CHILD" SHOWS HIS SIMPLICITY OF STYLE



FEW COMPOSITIONS COULD BE FARTHER AWAY FROM THE LAST AND THE MOST POPULAR MANNER OF THIS ARTIST THAN THE VENICE SCENE WHICH IS REPRODUCED ABOVE, AND THE "CANAL IN HOLLAND" BELOW



After that I flung myself, quite alone, on Nature. *Voilà!*"

His suppressed longings to become an artist found no outlet until Corot had attained the age of twenty-six. Then he had virtually to educate himself. The Davidians who instructed him had no feeling for landscape, and could therefore teach this young poet of Nature nothing of any value to him. Bertin finally sent young Corot to

at least put down the general character. If it stops I can go on to the details. Nowadays I do many such exercises. I have even gone so far as to cover the lining of my hat with lightning sketches of ballet dancers and opera scenery."

The landscape studies Corot made in Italy, particularly in and about Rome, when he was a young man just



ELEMENTS OF THE SECOND AND THIRD OF COROT'S THREE PERIODS ARE COMBINED IN THIS CANVAS, "THE TWO SISTERS," WITH THE PEASANT, CATTLE, AND TREES BEHIND THE FIGURES IN THE FOREGROUND

Rome "to perfect" himself. And so Camille Corot was thrown back on his own resources. How he taught himself to draw he explained to Théophile Silvestre:

"Two men stop to talk together: I pencil them in detail, beginning at the head, for example; they separate and I have nothing but a fragment on my paper. Some children are sitting on the steps of a church; I begin; their mother calls them; my sketch-book becomes filled with tips of noses and locks of hair. I make a resolution not to go home without a whole figure, and I try for the first time to draw in mass, to draw rapidly, which is the only possible way of drawing, and which is today one of the chief faculties of our moderns. I set myself the task of drawing in the winking of an eye the first group of people that attracts my attention. If it disperses I have

approaching thirty, are more highly prized by connoisseurs today than the better known "typical Corots," which he painted in his last years, now so widely scattered in the museums of Europe and America. The Italian landscape exhibited in the "Poussin to Corot" exhibition in the Petit Palais in Paris in 1925, eloquently vindicated the first period of Corot. The historic Italian countryside seems all ready composed and waiting for the brush of the young Frenchman who painted it as he saw it according to the weather and the time of day. No cheap ambition for the grandiose betrays itself in these Italian landscapes. They are small, almost *genre* studies. In some, golden light seems to sweep down from the sky and to caress earth and stones.

Corot sought for style through design, by resolute



ITS BACKGROUND MARKS THIS A RARE WORK OF COROT

statement through broad simple line, by simplicity and sobriety in all detail. He sought to detach himself from the hegemony of the old masters and of the dominating contemporaries. Unlike Ingres or the students at the Villa Medici, Corot spent little time with the masterpieces of the past, though his "Woman with Pearl," now in the Louvre, suggests the inspiration of Leonardo da Vinci, and there is also an "Odalisque" obviously derived from Ingres's celebrated masterpiece.

Corot sent a picture from Rome to the Paris Salon for the first time in 1827, and for fifteen years thereafter his pictures were forwarded and received mainly through charity, and placed in dark and obscure corners. "I am in the catacombs!" he said grimly concerning this annual experience. At thirty-two he returned to Paris, still a dependent upon his parents, who continued his petty allowance, which was not increased until Corot, having at the age of fifty, painted a "View of the Forest of Fontainebleau," was awarded the cross of the *Legion d'honneur*. Then the elder Corot remarked: "I guess we'll have to give Camille a little more money now."

Outside his painting Corot had few interests. In order to attain greater depth, he limited his field of

action. He started to read Corneille's "Polyeucte" and twenty years later he said: "I must finish reading 'Polyeucte' this year." He never read newspapers, knew nothing of politics, stormy as they were, and had heard only vaguely of the famous Monsieur Victor Hugo. He liked to go to the theater, to make drawings in the lining of his opera hat of ballet dancers. Jules Claretie once saw Corot in a theater in 1862. With his sunburnt face, the painter looked like a peasant, his eye witty and piercing, his smiling lips, his look dreamy. Corot noticed a beautiful woman in one of the boxes and promptly forgot the play to sketch her, said Claretie. The woman remained as immobile as though she realized a great artist were drawing her. Like Ingres, Corot adored music, particularly Gluck; and the psychologist may find in his visual symphonies striking musical analogies, giving as they do the sensation of unheard music.

During the upheaval of the Revolution of 1830, Corot promptly left Paris for Chartres, where he made many studies. His painting of the cathedral, now in the Moreau-Nélaton collection annexed to the Louvre in the Museum of Decorative Arts, vindicates this action of the artist. It demonstrates that in painting Camille Corot was far better employed than in mixing in politics. This self-taught artist worked indefatigably to rehabilitate the great tradition of French landscape painting, the noble austerity, the sense of "monumental



HIS UNUSUAL "PORTRAIT OF A WOMAN IN A RED DRESS"

design" inaugurated by Nicolas and Claude Lorraine. Nothing could be more traditionally French than the painting of Corot in its most representative aspects. His is a work created entirely out of the elements of order, of measure, of precision. In it one finds an incessant search for the elements of balanced stability, a constant elimination of the superfluous, the useless, and of the superficially picturesque. One may wonder why this city-child, this son of comfortable Parisian tradespeople, should have all his life remained so passionately attached to the soil. Where did he capture that strange power of probing into the secrets, of discovering the very structure of Nature?

In the most characteristic work of Corot, which is not the work for which he has become famous, he sought to remain true to the object depicted, not in its superficial aspects, but in its deepest essence. In his avoidance of sharp contrasts, in the moderation of his color, in the precise distribution of weights, Corot is in the true tradition of classicism. His love of moderation in statement, his refusal to trick or lure the eye of the spectator, his fidelity to fact, his masterly marshalling of details and values each exactly adapted to the role they are called on to play in the unity of impression—all these things combine in the creation or the re-creation of a plastic world which the spectator recognizes as his own, and in which he feels completely at ease.

Yet in the face of Nature Corot never assumed an



THIS APPROACH TO FEATHERY TREES IS PURE COROT



THERE IS REALISM IN HIS "YOUNG WOMAN SEATED"

attitude of arrogance. He approached it with no preconceived notions. He seems to have immersed himself in a sort of communion with Nature, to have been sensitive to the inner rhythm animating a landscape. At his best he is devoid of artifice, renouncing everything that was not absolutely indispensable, eliminating all elements foreign to his aim. By this renunciation, his lyric statement becomes more sharply crystallized.

The great lesson Corot teaches the artist of this century is the absolute necessity of independence, of defending his spirit from the influence of the past or the assimilation of dominating influences of the present. "Do not imitate," he warned emphatically, "do not follow others or you will always find yourself behind them." Do not assimilate other men's truths—discover your own. "Never paint a subject unless it calls insistently and distinctly upon your eye and heart." Again and again he reiterates the necessity of individual research and exploration:

"You must interpret nature with entire simplicity and according to your own personal feeling, detaching yourself completely from all that you know of old masters or contemporaries. Only thus can you accomplish the task of true feeling. I know gifted people who

will not make use of this power. Such men always remind me of a billiard player whose opponent is constantly giving him good openings, but who refuses to take advantage of them. If I were playing with such a man, I think I would say: 'Very well then, I shall give you no more!' If I were the judge, I would punish such profligate people who squander their natural gifts, and I would turn their hearts to work."

Perhaps the least known phase of Corot is to be found in his drawings, now highly prized by collectors. There are some fine examples in the J. P. Heseltine collection in London. Of one of these Roger Fry has written:

"I find the essentials of good drawing more completely realized here than in almost any other drawing, and yet how little of a professional draughtsman Corot was."

Fifty-one years have passed since the death of Corot. His reputation has survived that vogue of popularity and imitation which threatened to submerge it. The fashionable Corot, the Corot of the eighties and nineties, remains, always a charming lyricist in pigment. He will be found in the museums and in collections. But the real Corot, the courageous pioneer, the artist who worked half a century and more toward the realization of himself, is in his full stature now beginning to emerge.

In the history of nineteenth century art, there is no more biting irony than the record of the belated fame that came to this artist in his old age. He had worked for almost half a century at the thankless task of painting in his own manner. Only when unconsciously he had stumbled upon a formula, only when he had begun to repeat himself—one might say only when, with the approach of senility, he had begun to plagiarize himself, the public recognized, or deluded itself into the

belief that it recognized, his genius. Then Corot became a craze. His poetic crepuscular landscapes, with the inevitable nymphs and fauns shrouded in mists and vapors, were widely imitated and "faked." Today it

would be almost impossible to distinguish the real Corots of this period from the forgeries—for the aging Corot, not without a malicious joy, was the most industrious of all in the manufacture of false Corots. It is even recounted that he himself signed some of the canvases of his imitators. There is the well-known story of the obscure and now forgotten Trouillebert, whose canvases became Corots and were much admired by Dumas, under Corot's signature.

After his death his fame kept on increasing. The prices soared. This obscure painter who had sold nothing until he had passed the half-century mark, who retained even until old age something of the child in his make-up, and had always been a dependent upon his parents, now brought fabulous prices. On the unprepared wall of a little house at Sauvigny he had once painted two small sketches. The owner applied to the most skillful picture restorers in Paris to salvage them. The operation was a most delicate one, for the painting was very slight, and there were passages in which the untouched plaster played a part. It aroused a great interest in Paris, whither the two Corots were brought, along with plaster weighing eight hundred pounds. Finally, placed on canvas, they were sold for something like one hundred thousand francs.

Despite this temporary craze for Corot, the real masterpieces, painted in the plen-

itude of his power, remained ignored or lost. The nineteenth century contented itself with the weakest phase of Camille Corot. It has remained for the twentieth century to rediscover the real artist.



"THE WINDMILL" IS AN ISOLATED COROT



"THE MOAT" SHOWS HIS ROMAN TRAINING



DANCE IN THE PARK

Courtesy of the Wildenstein Galleries

LANCRET

IT HAS BEEN WRITTEN OF THE LITTLE GROUP OF FRENCH EIGHTEENTH CENTURY PAINTERS, WHO WERE OF THE SCHOOL OF WATTEAU, THAT TO THEM THE WORLD APPEARED LIKE A SCENE AT AN OPERA, THAT THEY FELT NEITHER PASSION NOR EMOTION, AND THAT THEY MERELY TRIFLED WITH THE SURFACE OF THINGS. THIS JUDGMENT APPARENTLY NEGLECTS THE SOCIAL LIFE OF THE TIME IN THE WORLD OF THE COURT OF FRANCE, OF WHICH THIS LOVELY COMPOSITION BY LANCRET REFLECTS THE SPIRIT AS WE KNOW IT THROUGH HISTORY, AND AS THE PEOPLE OF THAT TIME, WHO LIVED TOWARD THE CLOSE OF THAT EPOCH, PAID FOR IN BOTH PASSION AND EMOTION

A KING'S CONQUESTS RECORDED IN TAPESTRY

BY JEAN LÉAUTAUD

THESE HANGINGS COMMEMORATE THE TRIUMPHS OF LOUIS XIV, BUT THEY ALSO RECORD HIS GREATEST ACHIEVEMENT—THAT OF STIMULATING AN INTEREST IN THE ARTS

WITHOUT question the finest tapestries made by the royal looms at Beauvais under the direction of Philippe Behagle during the final decades of the seventeenth century were those commemorating the conquests of Louis XIV. This set of eight enormous scenes depicting the exploits of *le roi soleil* are now the property of the government of France. Fortunately a second set of eight were made, adapted from the original cartoon designs, evidently at the command of one of the Dukes of Saxony. Six of these are now in America, and three of them here reproduced.

Confronted for the first time with the amazing beauty of art and craftsmanship which has gone into these tapestries of Beauvais, one must resist the temptation to generalize glibly concerning them. It would be easy, for instance, to declare that while time has mellowed but not obliterated the rich colors of the tapestries, the glory of the conceited potentate who thus sought to immortalize himself is now faded and irretrievably lost in the dust of centuries. Here Louis lives only as



All photographs courtesy of P. W. French and Company

DETAIL SHOWING LOUIS XIV CROWNED BY THE GODDESS OF VICTORY

a picturesque figure in a wall decoration. But such a pseudo-poetical remark would be as unjust as it is inexact. For these early tapestries are not only supreme examples of a remarkable coördination of artist, dyer, and weaver, masterpieces of coöperative endeavor. They perpetuate today, as they have for the past two centuries and a half—though perhaps in a fashion he would never have dreamed—the genius of a great monarch in the arts.

Experts in tapestries today have written at length of the elements of design and composition that went into the original cartoons of the tapestries of Gobelins and Beauvais. These cartoons were designs by the foremost artists of the epoch: by Le Brun, Oudry, Martin des Batailles, Franz van der Meulen. They have pointed out the skill of the dyers who made possible the brilliance and enduring depth of color, and the infinite patience and skill of the weavers who carried to completion and perfection these enormous decorative panels. Thus in the largest of the three here reproduced, that of the "Sortie de la Garnison



THIS PANEL DEPICTS KING LOUIS XIV DEPARTING FOR THE FIELD OF BATTLE, ACCOMPANIED BY MARS, THE GOD OF WAR, AND LEAVING BEHIND HIM ALL WORLDLY PLEASURES



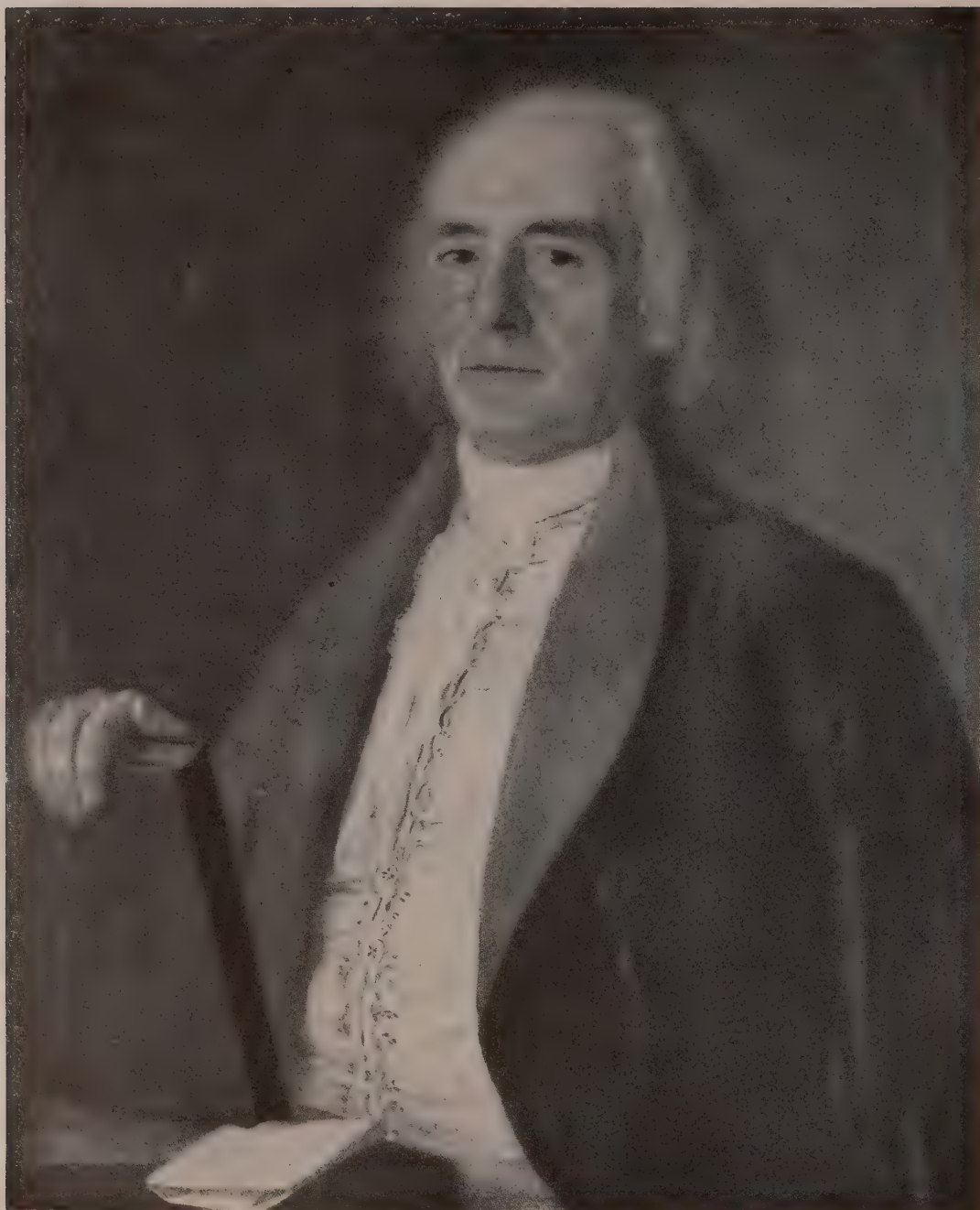
THIS TAPESTRY TELLS THE STORY OF THE DEPARTURE OF THE TROOPS FROM DOLE, IN THE JURA, ON JUNE 6, 1674, WITNESSED BY LOUIS XIV, QUEEN MARIE THERESA AND HER LADIES, AND MARSHAL DE TURENNE

de Dole," the splendid portrait of Turenne at the extreme right, the regal attitude of the king on his horse also at the right—they contrast these figures with the effect of distance in the crowded background at the left. They have noted as well the magnificent detail of the regal coach in which the Queen is seated with the ladies of the Court. The attitudes of obeisance of the burghers of Dole in the foreground at the left are similarly dramatic in contrast to the military and regal aspects of the other groups, and effectively complete the composition. The figures of Mars and Louis—the god is secondary to the King—in the tapestry reproduced on the opposite page, are likewise effectively contrasted.

Experts have written also of the artists, the dyers, the weavers who accomplished these miracles of the loom. In all fairness it would be well to recall the patron, the collector, the men of vision who have animated and encouraged artists and artisans to their best effort. A patron, an "animator" like Louis XIV has not been paralleled in history. Not France alone,

but all of Occidental civilization, is inestimably the richer for his far-flung, extravagantly deployed egotism. It was Louis who released the genius of architects and landscape gardeners, of artists and makers of statuary, of engineers and savants, of dramatists and musicians. It was Louis who synthesized them all into a unity of style. In this sense he was a great constructor, a dynamic force in the civilization of his own century. The architects, the artists and the artisans who worked under him not only knew that they would be generously recompensed, but that their efforts would be appreciated by a patron who understood them, who loved their crafts. Under such patronage the arts flourished.

In these democratic days, when kings are no longer popular and artists have become capriciously egotistical, these splendid tapestries from the looms of Philippe Béhagle may serve to remind us, as we stand spell-bound before them, that the extravagances of a Louis XIV may have been of greater value to civilization and to Art than all the petty virtues of his detractors.



Courtesy of the Bachstitz Gallery

“PORTRAIT OF DR. STAFFORD” BY GOYA

This painting and that on the opposite page, by Francisco José de Goya, exhibit a tenderer quality than is usually found in the work of this artist. In the likeness of Dr. Stafford above, we have the dominating type of eighteenth century Anglo-Saxon so prevalent in the portraiture of this era, but it is interesting to see the manner of its treatment by Goya. Although the face is true to race with its unmistakable Northern implications, the lighting, costume, and accessories reveal the truly Southern feeling of one of Spain's greatest artists



Courtesy of the Bachstitz Gallery

“PORTRAIT OF A WOMAN WITH GREY HAIR”

Of an elder age than his more familiar series of portraits of the duchesses of Spain, this “Portrait of a Woman with Grey Hair” shows a stately duenna in a costume of pale-blue, pink, and white, who is representative of her world in Goya’s lifetime. The artist was born in Fuente de Todos, in Aragon, in 1746, and died in exile at Bordeaux, France, in 1828



THE "FALL OF ICARUS" IS ONE OF THE LAST AS WELL AS ONE OF THE MOST REMARKABLE OF BRUEGHEL'S PAINTINGS

THE WORK OF PEETER BRUEGHEL, THE ELDER

BY JEAN PAUL SLUSSER

IT IS SMALL WONDER THAT PAINTERS TODAY ALL FIND SOMETHING WORTH STUDYING IN THE WORK OF THIS VERY MODERN OLD MASTER OF THE SIXTEENTH CENTURY

AN interesting record for the historian of taste is the revived interest which our own time has shown for the work of the sixteenth-century Flemish painter, Peeter Brueghel, called the Elder. Here was a painter, celebrated enough in his own time, whose work for centuries suffered neglect and misunderstanding, and was commonly confused with that of his two sons, and with that of another painter of the same name. The late development in general appreciation for his work is reflected in the history of public collecting. Until very recently Brueghel was unrepresented in the more important galleries of the world, with the exception of the Court Museum in Vienna where the Hapsburg emperor, Rudolph II, had made, during the painter's own lifetime, what is still by far the most important collection of his work in existence. It was not until 1921 that the National Gallery in London acquired one of the painter's works. The Louvre, through the accident of a gift, had come into the possession of one somewhat earlier. The

Berlin Museum and the Munich Pinakothek both obtained their Brueghels after the recent war, and it was in 1919 that the Metropolitan Museum in New York acquired its important canvas from a private sale in Belgium.

Of Brueghel's life we know practically nothing except what Carel van Mander tells us in an account written some thirty years after the master's death. From him we learn that Peeter was born not far from Breda in the hamlet of Brueghel, which name he took upon himself and likewise bequeathed to his children. He learned his craft in the studio of Pieter Koech van Aelst, but based his style on that of Jerome van den Bosch, and created many spook-pictures and droll scenes, by reason of which he was called Peeter the Droll. He ever took great delight in observing the ways of the peasant, whether in eating and drinking, or in dancing, jumping, making love, and the like. He reproduced them in water colors as well as in oils, for in both methods of working he was

extraordinary skilled. He was also astonishingly sure in composition, and made very clean and beautiful pen drawings. He moved to Antwerp, where he made his entry into the Guild of Painters in 1551, but when the widow of Pieter Koech went to live in Brussels, he married her daughter, and moved to that city.

"Brueghel was a very silent and a very clever man," Van Mander tells us, "but, though he had not much to say, he was very entertaining in company; he loved to frighten folk, especially his own pupils, with every manner of spookery and alarum which he could think up and carry out." Shortly before his death the authorities in Brussels gave him a commission to represent in a series of pictures the digging of the canal between Ant-

the profane in painting, in contrast to the specifically religious, had begun to find its earliest satisfaction. As early as the fourteenth century the monkish illuminators had celebrated their interest in life as it is lived on this earth in representations of the seasons and the months of the year, with the characteristic activities of men pertaining thereto. And very recently Quentin Matsys and Lucas van Leyden had permitted themselves, in the intervals of creating the altar-pieces and strictly religious works that the times demanded, to paint characters and scenes from daily life, though in the austere style of the figures in their religious panels. But, in the main, art was the handmaid of religion, and painting continued to concern itself with the occurrences of Holy Writ, though



HE WELL UNDERSTOOD THE PEASANTS, BOTH OLD AND YOUNG, AND DEPICTED THEIR UNAFFECTED AND BOORISH WAYS MOST CHARACTERISTICALLY, WHETHER PLAYING, AS IN THIS CANVAS, "CHILDREN'S GAMES," OR DANCING OR WORKING

werp and Brussels, but he died before he could execute them. Many of his curious ideas are to be seen in his engravings, though the greater part of them he ordered burned. He bequeathed to his wife a picture of a magpie upon a gallows-tree; by the bird he meant to signify the gossips, whom he wished consigned to the gallows.

Van Mander's account, aside from giving a picture of a very genuine and a very lovable personality, makes fairly clear what qualities in the painter's work were most valued by his contemporaries. Brueghel came just at a time when the long-suppressed popular craving for

it was felt that Scripture scenes were rendered more plausible for being set in the landscape and costume, and attended with the familiar detail of everyday life. Then came that extraordinary painter and engraver Hieronymus Bosch, whose curious fancy created a world peopled with beings human and divine, with spooks and demons and fabulous monsters, part men and part beast.

It was very shortly afterward that Brueghel began his career with the engraver Jerome Kock, making designs and drawings for copper engravings, at first after paintings or drawings by Bosch himself. The influence of

Bosch and his *diableries* is apparent in much of Brueghel's creation.

The engravings which came from his designs were exactly what the times demanded and satisfied the craving for representations of everyday life which the work of his predecessors had begun to arouse. Many of these plates were in the nature of pictorial tracts in which the vices and the virtues were depicted with a wealth of

ity to detail as well as the feeling for the large, the characteristic action, are wholly extraordinary and wholly the work of a master.

The idea that a picture of any sort had any right to be created without some reference to Biblical incident or story was a thought of breath-taking newness in the middle of the sixteenth century. The discovery that Brueghel helped to make was that life was interesting



DETAIL FROM "PEASANT WEDDING" REPRODUCED ON THE OPPOSITE PAGE. "THEIR FACES ARE BROWN AND YELLOW AS IF BURNED BY THE SUN, AND WITH ROUGHENED SKIN," SAYS VAN MANDER IN HIS LIFE OF BRUEGHEL.

detail drawn from the life of the day, or they were illustrations, surprising and amusing in their matter-of-fact literalness, of the saws and proverbs of which the folk was so fond. They were crowded with figures of an astonishing reality and life-likeness, wholly unlike anything which the great masters of religious painting had known how to give. There are sketches in Berlin and Vienna for many of the figures in the engravings and paintings, done probably from life, and the loving fidel-

enough to be shown for its own sake and without its Scripture tag. In his earlier work he dragged in his bit of sacred drama, to be sure, though his religious figures, in their costumes borrowed from traditional religious painting, are scarcely to be discovered among the swarm of men and women of his own time with which he crowds his canvas and among whom he clearly enough finds his real excuse for the picture. In his later work he discards the religious and moralizing pretext wholly and frankly,



PIETER BRUEGHEL WAS OFTEN A GUEST AT PEASANT WEDDINGS. OF PEASANT STOCK HIMSELF, HE PAINTED THEM BETTER, PERHAPS, THAN ANY MAN WHO EVER LIVED, WITHOUT SENTIMENTALITY AND WITH SINCERITY OF VISION

and without apology gives us scenes from the life of his own time. The change is symbolized in the greater simplicity and concentration and unity of his canvases. Instead of a hundred figures he gives us a half dozen, seen large and at close range instead of at a distance, and in a setting which completes them and the action they are engaged in. His figures remain, even when seen large, somewhat empty of detail in the manner of background figures, but this if anything intensifies their astonishing vitality. The outline is everywhere firmly insisted upon—an inheritance from his pre-occupation with draughtsmanship—and is filled in with clear and nearly flat masses of color, as with the mediæval miniaturists. The result is extraordinarily decorative and does not in the least interfere with the vitality and effect of motion of his figures; rather the repetition of the clear blues, reds and yellows throughout his canvases enlivens the surface and suggests in itself a composition of rhythmic motion.



PORTRAIT OF AN OLD SHEPHERD

In landscape Bruegel's breaking away from his predecessors and from his own earlier style is a similar development. With Bles and Patinier landscape was still regarded as an adjunct to religious painting, and it was a new thought that clouds and mountains were objects interesting enough in themselves to be made the sole subjects of a picture. Where his predecessors, in their effort to provide an imposing setting for Biblical episodes had piled up rocks and hills regardless of all probability, Bruegel studied his mountains with an eye to their own peculiar nature, and gives us landscapes with structures and inner connection. In some of his small ink sketches the point of view is strikingly the same as in drawings of landscape by Rembrandt and by Van Gogh. In him the great Dutch tradition in landscape had begun.

Here was Bruegel's contribution historically and it is this which entitles him to be called, as he is by one of his critics, "the last of



OF BRUEGHEL'S SERIES OF PAINTINGS OF THE TWELVE MONTHS OF THE YEAR, FIVE ALONE ARE LEFT US. WE REPRODUCE HIS INCOMPARABLE WINTER LANDSCAPE "DECEMBER" ABOVE; AND HIS FINE "MARCH" BELOW





ABOVE IS BRUEGHEL'S INTERPRETATION OF THE MONTH OF NOVEMBER, WHICH CONTAINS TO AN ASTONISHING DEGREE THE FEELING OF THE SEASON. BELOW IS HIS "TOWER OF BABEL," NOW IN THE MUSEUM OF VIENNA





THAT HE MIGHT SUCCESSFULLY TRANSFER THE REAL SPIRIT OF THE OCCASION TO HIS CANVAS—AS HE HAS DONE SO WELL IN "KIRMESS"—BRUEGHEL ATTENDED MANY A PEASANT FESTIVITY, DRESSED AS ONE OF THEM

the Primitives and the first of the Moderns." In a time when others were borrowing the fluent pseudo-classic idiom of the Italians, he preferred to look at life through his own eyes and to remain staunchly himself, a Gothic painter and a Netherlandish Primitive. By the same token his honesty of vision and concern with the only truth he knew lift his work out of the time in which he lived and make him the predecessor of whole schools of painters who came after him. His "Fall of Icarus," one of the last as well as one of the most remarkable of his works, shows him at the transitional point between two eras. The subject is mythological, in the manner of the time, but poor Icarus has been summarily disposed of with the tiny splash and the disappearing leg in the waves at the right-hand corner. The painter's real interest is for the peasant at his plowing and the shepherd with his sheep; both are seen with an unhackneyed freshness of vision that makes them seem painted yesterday instead of three hundred and fifty years ago. The genuine protagonists of the picture, however, are Space and Light. The majestic vastness of the space presented here foreshadows Claude Lorrain, and Turner himself is in the blinding gold-white bath of light that is this sky. As one chances upon this canvas among its very Dutch and sixteenth century neighbors in the

Brussels Museum one receives a shock, and pauses, arrested by the mystery of it. It is an enigma, like a canvas by Leonardo, or like any real work of supreme art, of its own time yet timeless.

Seldom in art has the life of the earth and of the men who belong to it been more finely celebrated than in Bruegel's series of pictures of the twelve months of the year, of which five are left us. In the "December," that most incomparable of winter landscapes, figures and landscape complete each other perfectly. The hunters going forth with the hounds, the peasants at their fire of sticks, the skaters on the ice, are as essential a part of the mood and rhythm of the whole as the trees or the snow or the distant peaks.

Of the pure figure compositions of his later period the "Peasant Wedding" and "Kirmess," both in Vienna, and the large panel in Naples called "The Blind" are certainly the most remarkable, though "The Bird Thief," also in Vienna, is very concentrated Brueghel. The command of the characteristic and descriptive detail in them all is no less amazing than the boldness with which this mass of complicated material is reduced to a significant pattern. It is small wonder that painters today, Impressionists, Expressionists and Post Impressionists, all find something worth studying in his work.

NEWLY DISCOVERED SCYTHIAN BRONZES

BY JULIAN GARNER

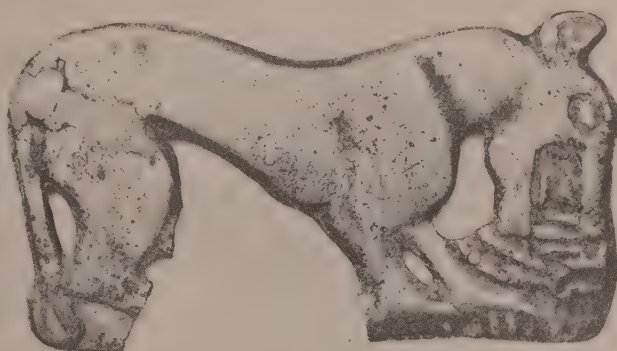
THIS METAL-WORK OF THE ANCIENT NOMADIC EURASIAN TRIBES WAS
FOUND IN THE CHINESE CITY OF YU-LIN IN THE PROVINCE OF SHENSI

UNTIL the period of the Scytho-Siberian bronzes of the Minusink region (in central Siberia near the borders of Mongolia) has been determined, the whole Scythian problem retains its mystery. This is the pronouncement of the only English authority on the subject of Scythian art, Ellis H. Minns, whose "Scythians and Greeks" does as much as possible to illumine the history of an enormous region and a multitudinous people. Their metal-work, which is their chief, in fact their only art worthy the name, is found in graves dated from the sixth century B. C. to the second century A. D., these dates being established by the presence in the graves of Greek or Roman objects of a known period, or, to the East, of coins of the Han dynasty in China. The Minusink region, while by no means the only source for specimens of Scythian art, is nevertheless particularly rich in numbers of objects which are without question indicative of the culture of the whole people.

The Scythian tribes are by no means homogeneous and they cannot be assigned to one race. To the ancient Greeks any barbarian from the North was a Scythian; Herodotus tried to be more definite even though his use of the term had a political rather than ethnic significance and referred to the Royal Scyths in the eastern Euxine

basin and also to their subject peoples to the west. After his time the use of it became again more inclusive in scope and consequently vague. The Scythians were really a mixed horde, and to name the tribes that composed them would be to string together words meaningless to any but the ethnologist. If these people were not forced to a nomadic life there would, naturally, have been no such intermixing of tribes as produced a semblance of unity of customs, of art, that stretched from Hungary on the west to the wall of China itself. That there was a bond of a sort is evident nowhere so strongly as in their art, which maintains a distinct character of its own and even in widely separated regions has unmistakable affinities. The region of the bend in the Dnieper, the Kiev government on the north, the Kuban on the east, Hungary on the west, the Minusink region between Tomsk and Lake Baikal, all have produced objects which possess a marked kinship. Recently the pieces

illustrated here were discovered in the Chinese city of Yu-lin in the province of Shensi, which is as far east as any I have heard of. Yu-lin is just east of the Great Wall and to the west of the Hoang-ho, a country about as far south from Mongolia as Minusink is north of it. It was therefore a country which in the early times



All photographs courtesy of T. C. Loo

A SCYTHIAN BRONZE PLAQUE OF A LION, RECENTLY DISCOVERED



SCYTHIAN BRONZES, WHETHER IN LOW RELIEF OR IN THE ROUND, ARE CONCERNED ALMOST ENTIRELY WITH ANIMAL SUBJECTS. THE CROUCHING DEER IS ONE OF THE MOST COMMON MOTIFS AND SEEMS TO HAVE BEEN BORROWED FROM THE GREEKS



THE PLAQUES OF THE SCYTHIANS WERE WORN AS BUCKLES, OR SEWED ON THE EDGES OF GARMENTS, OR ALONG THE SEAMS. THEY ARE FOUND IN TOMBS DATING FROM THE SIXTH CENTURY B. C. TO THE EARLY CENTURIES OF OUR ERA.

was occupied by the people the Chinese called the Hiung-nu, and which Aristeeas, the seventh century traveler, called the Arimaspi. It was among the Arimaspi that the trade route ended which had its beginning in the lower valley of the Volga and the Don, working its way east among the southern Urals, then to the Kirghiz steppe, through the Altai mountains, the Tarim basin, and finally to the Arimaspi. This extensive route explains the means by which a Greek motif could find its way comparatively quickly to the Minusink region, why also there was an exchange of ideas among all these tribes, as they swept back and forth, raiding the countryside, and plundering each other, impelled between Asia and Europe in the great migrations.

The art of a nomadic people is restricted largely to personal adornment and to trappings for their horses. Plaques or buckles for their own clothes, cheek and nose pieces for their horses, weapons, mirrors, necklaces, headgear and armlets formed the larger part of their productions. On their carts and coffers were placed plaques similar to those worn on their garments, the latter being sewed along the edges or the seams. There were also little reindeer or the ibex done in the round, and placed on top of bell-like objects which, as part of the harness, evidently answered the same purposes as our own sleigh-bells. There is one illustrated which shows how a little ball, rolling about in its metal cage, was constructed to emit a tinkling sound with the move-

ment of the horse.

The objects illustrated here are similar to the gold plaques illustrated in great number in one of the most important Russian works on the subject, which has been translated into French by Reinach under the title, "Antiquités de la Russie Méridionale" Leroux, (Paris, 1892). The Russian authors of the work were, besides Reinach, Kondakov and Tolstoi. Another book with illustrations comparable to these is F. R. Martin's "L'Age du Bronze au Musée de Minoussinsk," published in Stockholm in 1890. On Plate 29 of this book there are a great many identical objects.

The motif of these ornaments offers material for speculation in two directions, without much hope of ending in any definite solution. Minns say that it is not easy to determine whether "animal forms are being degraded into easy curves, or curves have suddenly been seen to have animal possibilities. To me this latter seems the case. The loop of a mirror, or the ring of a knife handle suggested perhaps at first, owing to



BRONZE REINDEER, PART OF THE TRAPPINGS FOR A HORSE

the chance of casting, the shape of an animal with head down, or two heads, neck to neck; the loop of an axe-head joined to another smaller ring looked like a beak and eye, and was improved to bring out this resemblance. So the ends of pommel and guard struck the imagination as being ready to make beak heads, and beak heads became the regular decoration of the dagger."

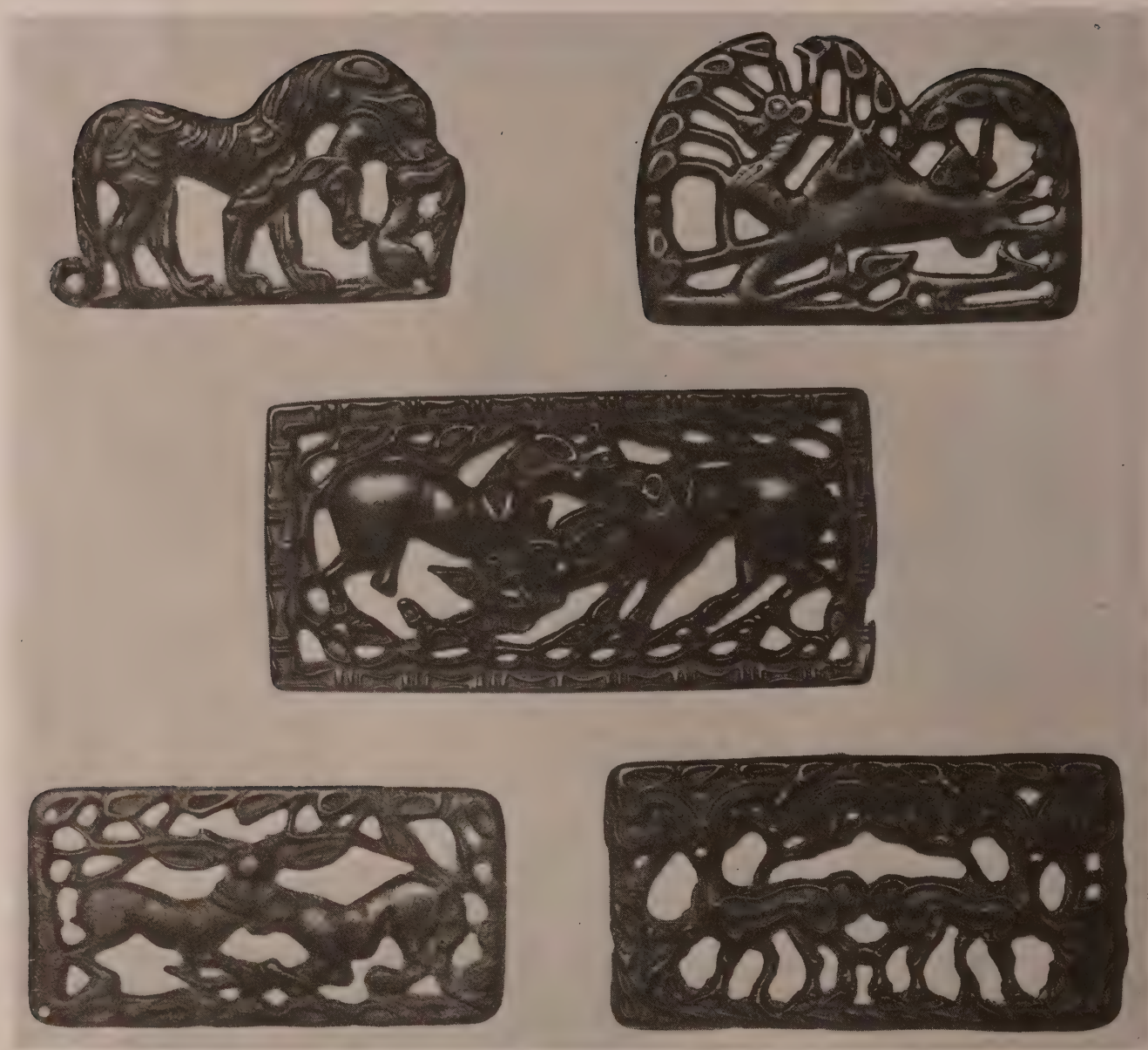
An example which supports Minns' theory is the manner in which the ends of antlers often became beak heads—this could not have been

developed from a naturalistic element but shows that the mind of the artist was working in the other direction, from curves to animal forms. The Scythians, Minns remarks, seem to abhor an empty space and for that reason liked to suggest the muscles on the otherwise smooth flanks of animals; this they frequently did by means of inlay in colored stones.

One of the favorite motifs was a predatory animal attacking a pasturing animal, such as a lion preying on a deer. Favorite of all beasts is the reindeer crouch-



COLORED STONES WERE INLAID IN ORDER TO SIMULATE MUSCLES; THE EMPTY SETTINGS ARE SEEN ON THE LION AT THE LOWER LEFT. INCISED LINES WERE USED IN THE ABSENCE OF STONES, THE LION AT THE LOWER RIGHT BEING AN EXAMPLE



THE CURVED PLAQUES AT THE TOP ARE A PARTICULARLY FAVORED SHAPE. THE ATTACK OF A CARNIVOROUS ANIMAL ON A PASTURING ANIMAL IS A FREQUENT THEME AND ALSO THE TWO IDENTICAL ANIMALS IN REVERSE, SEEN AT THE LOWER RIGHT

ing, with his legs tucked under him. The bird of prey is frequently met. The eagle and yak must have originated in Northern regions; the crouching deer may possibly have had a Greek source, for objects as far north as Minusink are like ivory carvings from Ephesus. Like many adaptations, the people who absorbed it made it more theirs than the people who produced it.

Minns' "Scythians and Greeks," besides being an exhaustive work, is admirable in its indications of further sources in other languages for looking up almost every point. The Scythians themselves he considers an Iranian race ruled by a Uralo-Altaic people, the names of the two mountain chains indicating the homeland of these rulers. It is important that some of the manuscripts which A. von Le Coq brought back from Turfan in Chinese Turkestan, which is included in the area oc-

cupied at one time by these peoples, were in a language which seems more European than Asiatic and whose case formation is based on Altaic models.

But a consideration of either language or people ends only in discursiveness. The art of this great region seems the only aspect of unification. There are pieces in the "Oxus Treasure," found near Kuhlman, and from the barrow of the "Seven Brothers" on the Kuban, from Minusink on the Yenesai, from the Dnieper River district, and these from Yu-lin, which have strong affinities. They argue some basic element of unity, either by transmission from one people to another or the use of some subject people, accustomed to working in metal. The fact that the culture was in other respects so low, so barbarous, makes it all the more important to find among them so remarkable a feeling for design.



LADY BOUVERIE

Courtesy of the Ehrlich Galleries

WILLIAM ROSS, JR.

ONE OF THE QUALITIES ALWAYS DOMINANT IN BRITISH ART IS ITS TRADITION OF DEVOTION TO BEAUTY, WHETHER IN THE PAINTING OF LANDSCAPES, THE SEA OR—ABOVE ALL—IN THE HUMAN FIGURE. THE RACE ITSELF DID MUCH TO AID THIS TRADITION, FOR BRITISH PORTRAITURE IS NOTABLE ABOVE THAT OF ALL OTHER NATIONAL SCHOOLS FOR ITS EXTREMELY HANDSOME MEN AND GRACEFUL, LOVELY WOMEN. BETWEEN THE YEARS 1816 AND 1854, WILLIAM ROSS, JR. MADE MANY CONTRIBUTIONS TO THIS PICTORIAL RECORD THROUGH HIS PORTRAITS EXHIBITED IN THE ROYAL ACADEMY, OF WHICH THIS LIKENESS OF LADY BOUVERIE IS A NOTABLE EXAMPLE

THE NEW CLASSICISM OF LOUIS LEJEUNE

BY EVANS D. STEELE

ALTHOUGH THIS YOUNG FRENCH SCULPTOR WAS INSPIRED BY THE GREEKS, NEVERTHELESS HE IS ESSENTIALLY MODERN IN HIS OUTLOOK

LOUIS AIMÉ LEJEUNE was born in Normandy. He is a child of that rich countryside which has contributed so generously to the glory of French letters and art. By the heritage of race he is of that same virile stock which produced such men as Nicolas Poussin, Corneille, Gustave Flaubert and Guy de Maupassant, as well as countless others. Lejeune's mother was of the purest Norman ancestry. From her the sculptor inherited that vigorous tendency toward realism which is so essentially a Norman characteristic. But his father was a man "of the North"; and from him comes a counterbalancing idealism. Nowadays the temptation is to attach too much importance to the early training and education of an artist, and to neglect the endowments given to him by heredity and race. A sculptor richly endowed by heredity, Louis Lejeune's native gifts have been developed by the traditional French system of education in the arts.

From infancy, a love of honest workmanship was instilled in the boy's mind by the elder Lejeune. He was an ornamental wood-worker—an *ebeniste*—as well as a worker in plaster and stone. He had no higher ambition for his son than that the boy should become a good artisan and should follow in his own footsteps. Thus Louis Lejeune, in that humble little village of Livet-sur-Authou, was disciplined from his earliest childhood in the elements of craftsmanship. He was taught by his father that tasks begun must be completed, that there could be no shirking of hard work, no evasion of unpleasant duties.

The sturdy Norman lad developed rapidly under the rigorous tutelage of his father. He showed such promise that at the age of fourteen he was sent to the Ecole Bernard Palissy in Paris. This was an elementary technical institution devoted to the applied and industrial arts. Boys destined to carry on the tradition of craftsmanship were here grounded in the rudiments of architecture, perspective, anatomy, and in the various treat-

ments of wood, marble and stone. To supplement his meager allowance from home, Lejeune was apprenticed to a restorer of antique statues, continuing his studies in the night classes. Rumors of his exceptional talent were carried to his native village and to Evreux. The government of the department of Eure gave him a scholarship which enabled him to enter the Ecole des Beaux Arts. He began his studies in the great institution in the Rue Bonaparte at the age of eighteen, exhibiting for the first time at the Salon at the age of twenty-two. This was a "Dreaming Shepherd," which was bought by the Evreux Museum.

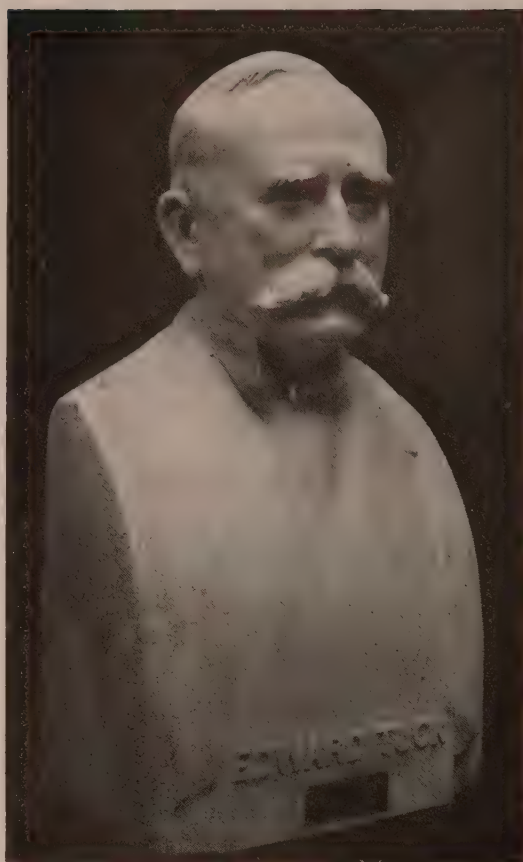
Lejeune remained in the Beaux Arts, first under Thomas and then under Injalbert, for nine years. His progress was a gradual matter of certain but not hurried steps toward maturity. In 1911 he was awarded the Grand Prix de Rome. He was twenty-seven years of age when he arrived in Rome to become a student at the French Academy in the Villa Medici. It is significant that he was more profoundly impressed by Donatello than the more violently romantic Michelangelo. It was the Norman preference for precision



All photographs courtesy of Duveen Brothers
"EPHEBE" WAS AWARDED A GOLD MEDAL IN 1920

and order asserting itself. For Lejeune, Italy meant at first the great achievement of the Renaissance. He was profoundly impressed not only by Donatello's great equestrian Guatamellata statue in Padua, by Verocchio's Colleone monument in Venice. Yet, unconsciously perhaps, the young Frenchman was seeking for something purer, something more classic. He had come upon the Cyreniac Venus in the Baths of Diocletian, and had been more deeply impressed than by anything of the Renaissance. He had stumbled upon the Greek temple at Paestum, and had come to the conclusion that even in their architecture the ancient Greeks expressed a more vital sense of sculpture than the men of the later centuries. The ancient theater of Syracuse in Sicily confirmed this impression. These monuments suggested to the explorer a closer alliance between architecture and sculpture that heretofore he had dreamed of. He had in four years studied the masterpieces of Italy. He planned to go to Greece.

Instead, he was recalled to France. It was August, 1914. He was thirty years old, just at the point of maturity, after sixteen years of study and the discipline of hard work. So for another four years he was plunged in the inferno of war. Lejeune emerged, despite the privations and the tragedy, a stronger man, more disciplined, more resolute, more determined than ever to recapture the elusive secret of pure sculpture. To obliterate from his mind the tragedy of the trenches he sought relief in the timeless serenity of the ancients. From December 1918 to March 1920



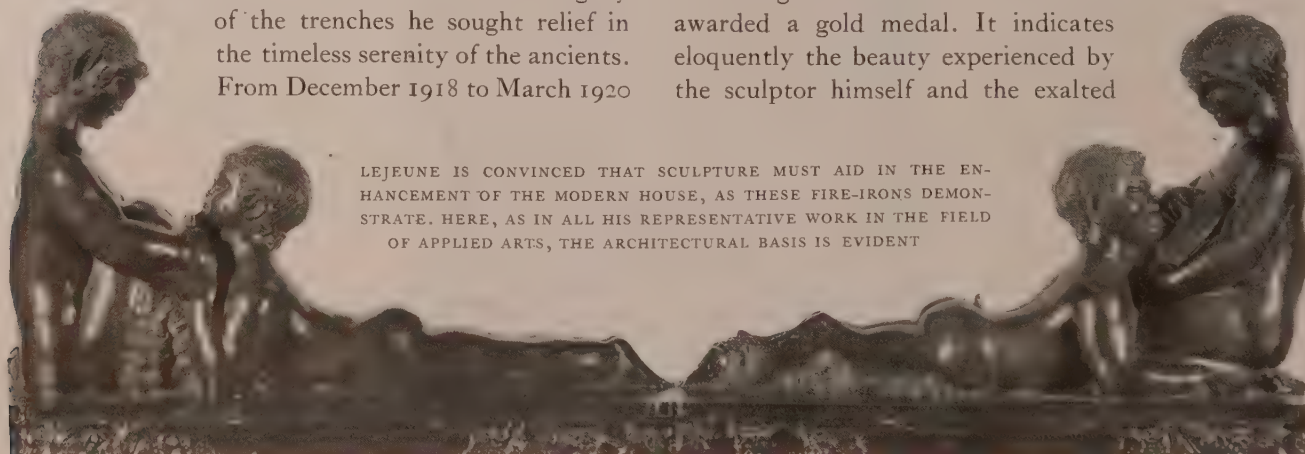
THE FIRST OF HIS BUSTS OF PROMINENT AMERICANS

he spent four months in Greece. He did not limit his pilgrimage to the Acropolis alone. He visited all the ruins and sanctuaries of classic Hellenic art: Delphi, Corinth, Mycenae, Olympus. "Then, at last," Louis Lejeune has told me, "I began to understand the true nature of sculpture."

What is the nature of his discovery? The Greeks, he is convinced, approached architecture and sculpture not as separate and mutually exclusive arts, but as basically identical arts. The sculptor of today must conceive the human form as architecture. Just as the architect, by his mastery of volumes, by his skillful opposition of weights and by his achievement of balances (whether these be static or dynamic), constructs a monument, so likewise, it is the conviction of Louis Lejeune, must the sculptor aim

to re-create the human form. It is not his aim to imitate in plaster, stone, or marble the mere individual who serves as model. Nor to reproduce mere superficial or accidental aspects of the individual. On the contrary, the real sculptor re-creates the architectural rhythm and elements suggested to his mind. The true sculptor, therefore, recapitulates in his art the basic axioms of great architecture.

Lejeune's "Ephèbe," which was exhibited in the Salon of 1920, and which is reproduced here, brilliantly embodies the Frenchman's rediscovery of this eternal truth. When it was first shown, the "Ephèbe" created something of a sensation and was awarded a gold medal. It indicates eloquently the beauty experienced by the sculptor himself and the exalted



LEJEUNE IS CONVINCED THAT SCULPTURE MUST AID IN THE ENHANCEMENT OF THE MODERN HOUSE, AS THESE FIRE-IRONS DEMONSTRATE. HERE, AS IN ALL HIS REPRESENTATIVE WORK IN THE FIELD OF APPLIED ARTS, THE ARCHITECTURAL BASIS IS EVIDENT



HAVING SERVED AS A POILU HIMSELF, LEJEUNE HAS RIGOROUSLY AVOIDED IN HIS DESIGNS FOR WAR MONUMENTS ANY TRACE OF FALSE SENTIMENTALITY. INSTEAD, HE HAS SOUGHT RESTRAINED NOBILITY AND AUSTERITY OF LINE, AS THIS PRELIMINARY DESIGN ILLUSTRATES

mood it inspired within him. This inner lyricism, this worship of the pure dominating lines of the human form, he has expressed with clarity and simplicity. From the moment of the exhibition of this statue, Lejeune's talent was almost immediately recognized in Paris. The following year he was decorated with the ribbon of the *Legion d'honneur*, and shortly afterward elected to the jury of the Salon des Artistes Françaises, and as a professor in the Ecole des Beaux Arts. He also teaches in the American Academy in Fontainebleau.

A bust of Edward Tuck (the American philanthropist who has presented to the museum of the Petit Palais his great collection of tapestries and porcelains), attracted the attention of influential Americans to the sculpture of Louis Lejeune, and led to other commissions in this field. He has done busts of Sheldon Whitehouse of the American Embassy in Paris: of J. C. Parish and of Jules Bache, and is at present in California doing a bust of H. E. Huntington. These portraits represent the sculptor as an authentic torch-bearer of the classic French spirit. They are infused with the qualities of sanity, of order, of moderation—qualities expressed with a maximum of clearness and modesty.

For Louis Lejeune, the spirit of true classicism does not imply any slavish imitation of so-called "classical" models, nor submission of the sculptor's innate freedom of expression to any external rules. As he envisages the problem, it means, instead, the return to repose, to balance—in brief, the reunion of sculpture and architecture. Calm, repose, serenity are words often repeated by Louis Lejeune to express his ideal in art. He contrasts this ideal with the strident violence of the leaders of nineteenth century sculpture. Rodin was a master modeler, but a deplorable influence

on the younger generation. To suppress detail, asserts Lejeune, is an easy matter; but truly to simplify is very difficult.

The reunion after so many centuries, of sculpture and architecture, means the return of the decorative and the monumental. This reunion must teach the sculptor

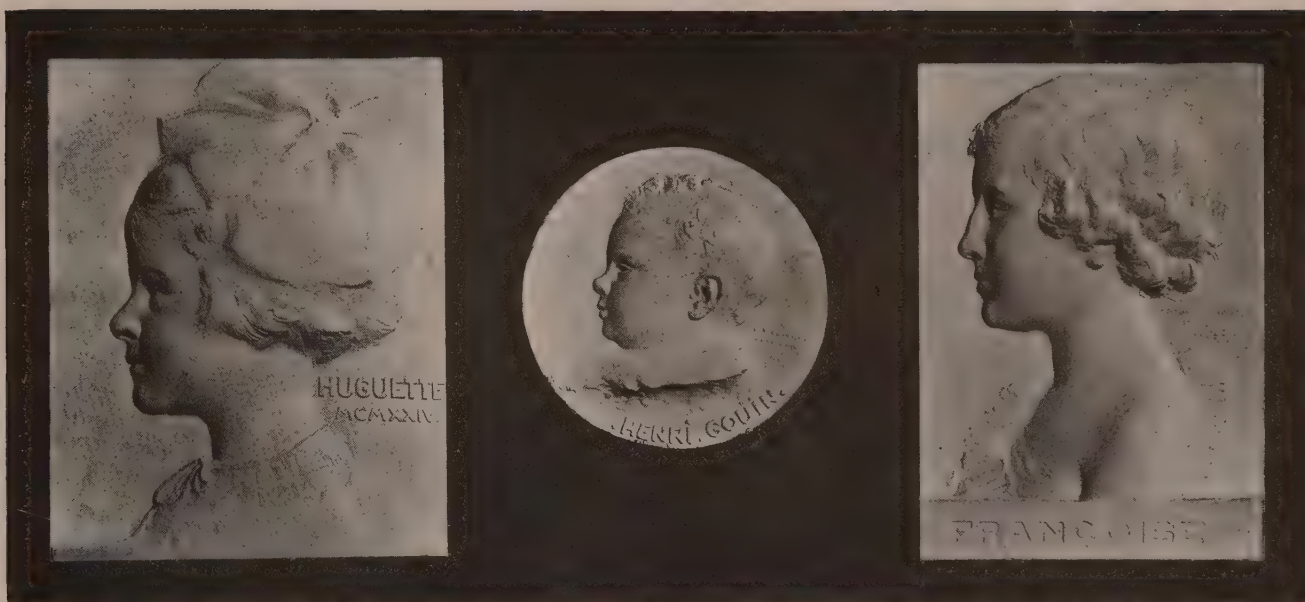
modesty and discipline as well. It will mean the passing of the exhibition piece, the single statue made for no other purpose than to be exhibited, created without thought of its final destination as an intrinsic part of an architectural scheme. The sculptor of the future, declares Lejeune in his buoyant confidential and hopeful manner, cannot and will not stand aloof from the needs and exigencies of contemporary architecture. Only by resolute and courageous adaptation to the necessities of his own period and his own locality may the sculptor perpetuate the tradition of true classicism. He sweeps aside as insignificant and frivolous all futile explorations into the exotic treasure-houses of far countries, which today have tempted so many promising young sculptors. Equally invalid, in his opinion, are those meretricious attempts to reconstruct, in terms of the contemporaneous, stark, monumental simplicity of the archaic. Such attempts seem to him to indicate a willful, capricious evasion of his real problem on the part of the sculptor.

Lejeune has remained immune to the virus of pseudo-modernism. Sculpture, as he conceives it, stands like geometry and all of the mathematics, serenely independent of the fads and fancies of passing time. Normality, health and sanity seem to him to be of far greater value in the realm of art than the over-elaboration of theories and the assumption of an attitude of arrogance toward the spectator. The authentic statue, like all authentic works



THERE IS RHYTHMIC SIMPLICITY IN "MATERNITY"

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THERE IS PRACTICALLY NO PHASE OF SCULPTURE TO WHICH LEJEUNE HAS NOT TURNED HIS ATTENTION. THESE MEDALLIONS OF FRENCH CHILDREN ILLUSTRATE HIS ACHIEVEMENT IN A FIELD THAT DEMANDS SUBTLETY AND DELICACY IN TECHNIQUE

of art, seems to him to be born of the joy of creation, even more than of the pain.

As opposed to the unrestrained and often violent romanticism which broke out in the sculpture of the late nineteenth century, and the after-effects of which we may today observe on all sides, the classicism of Louis Lejeune is intrinsically of the twentieth century. It represents a reaction from the egocentric virtuosity of Rodin, who was, fundamentally, a virtuoso primarily interested in the exploitation of his own powers, who exercised no restraint in the imposition of his own will upon his passive medium.

Sculptors like Rodin cannot coöperate. Temperamentally they are anarchists, willful, individualistic, destructive of tradition, and essentially "literary" in appeal. Such men are unable to assume a secondary or supporting role.

Louis Lejeune is one of a younger generation of sculptors who represent a healthy reaction to this pretentious attitude. They have learned a fundamental and much needed lesson. They realize that the first virtue in the modern artist is that of humility. Humility toward the great achievements of the past, humility in his relation toward the community at large, a becoming modesty in working with the architect

or the engineer. Sculpture, he asserts in his frank, gay manner, cannot exist in a vacuum, as a creation that bears no relation to daily life and daily bread. Art in general, and sculpture in particular, asserts Lejeune, is a coöperative art, a social art. Beware of the sculptor who assumes an attitude of arrogance toward the public, who covers the poverty of his own achievement with the all-enveloping cloak of foggy theory. Such a man, if you observe him impartially, will usually be discovered to be the veriest charlatan. Normality, sanity, health, are as essential to durable achievement in sculpture as in any profession. So declares Lejeune.

His survey of our American scene, a survey that has been as penetrating as it has been rapid, has greatly increased his admiration for the genius of our structural engineers and architects. Our needs, he points out, have created a style, have imposed a magnificent simplification. It would be a deplorable evasion for American sculpture to turn its back upon the present and seek merely to resurrect the styles of past epochs. He hopes that the new American sculpture may effect an enduring alliance with the new American architecture for the benefit of both, and for their mutual harmonious development.



DECORATION FOR A BUILDING, CUT FROM STONE



THIS MADONNA BY Ghiberti, SHOWS THE SCULPTOR OF THE DOORS OF THE BAPTISTRY AT FLORENCE IN AN UNUSUAL LIGHT. LIKE MANY QUATTROCENTO MASTERS HE EXCELLED IN VARIOUS ARTS, BEING ALSO A PAINTER AND DESIGNER FOR GLASS

THE Ghiberti POLYCHROME MADONNA

BY WHITNEY ALLEN

THIS MADONNA RELIEF, WHICH WAS RECENTLY BROUGHT TO AMERICA, IS A SPLENDID EXAMPLE OF THE WORK OF THE GREAT FLORENTINE ARTIST AND CRAFTSMAN

FLORENTINE sculpture was founded on the art of Lorenzo Ghiberti who, like so many of the masters of the Renaissance, had, in addition to his proficiency in several arts, a fine scholarly background and critical faculty. He was not only a splendid craftsman but a sensitive and thoughtful artist, always seeking, as he says in his "Commentaries," "for first principles, as to how nature works in herself, and how I may approach her, how the eye knows the varieties of things, how our visual power works, how visual images come about, and in what manner the theory of sculpture and painting should be framed."

Ghiberti learned the art of the goldsmith from his stepfather, Bartolo. Lorenzo's own father, Cione di Ser Buonaccorso Ghiberti, had died not long after his birth, in 1378. In 1400 a plague drove the young artist from Florence, and in company with another painter he went to Rimini. A manuscript in the Magliabecchian Library (Codex 33, Class XVII) gives an interesting account of his sojourn away from Florence, and also gives the reasons for his return:

"In my youth, Anno Christi 1400, moved by the corrupted air of Florence and the bad state of the country, I fled with a worthy painter who had been sent for by Signor Malatesta of Pesaro, and he gave us a room to paint, which we did with great diligence. My soul was at this time much turned toward painting, partly from the hope of the works in which Signor Malatesta promised to employ us, and partly because my companion was always showing me the honor and utility which would accrue to us. Nevertheless, at this moment, when my friends wrote to me that the Governors of the Baptistry were sending for masters whose skill in bronze working they wished to prove, and that from all Italian lands many maestri were coming to place themselves in this strife of talent, I could no longer forbear, and asked leave of Signor Malatesta, who let me depart."

The competition for the doors of the Baptistry—the first of the two that Ghiberti made—was won by him over Donatello and Brunellesco. They occupied him for the next twenty-one years. Although he was under contract to do no other work than this, the contract, like many modern ones, seems to have permitted of some flexibility, for he is known to have done other things during this period, one being a commission for Pope Martin V, and among his works as a goldsmith was a setting for a rare intaglio in the possession of Giovanni de Medici. In 1419 he was appointed joint director of

the works of the Duomo with Brunellesco and Battista d'Antonio, a committee from which Ghiberti later resigned in a by no means friendly manner. His former competitor, Brunellesco, made the tower his own, and Ghiberti's only contribution was in the designs for the windows in the cupola, and some metal work, in which he was supreme in Florence.

In 1425 he was asked to design a second set of doors for the Baptistry, and these, on which he worked for nearly thirty years, are the most famous. It was Michaelangelo who said of them that they were beautiful enough to be the gates of Paradise. These "Paradise Doors" have a bearing on the history of the polychrome sculptures by Ghiberti, which Bode discovered belonged to the same artist. At the top and bottom of the doors are small reclining figures set in ovals and serving only as decorative features not related to the Biblical stories of the main panels. The reclining figure of a woman on the top of the left door is identical with one on the base of a Madonna in stucco in the Kaiser Friedrich Museum, which is illustrated, along with the detail of the door, in Bode's "Florentiner Bildhauer der Renaissance." The figure on the base of the Madonna is not simply similar to the bronze, it is identical. The upraised knee, the turn of the arm and the head, the flower in the left hand, are all exactly the same, and even the lines of the oval into which the figure is adjusted are the same in both instances. It was, of course, frequently the custom for another artist to execute the base of a statue, but it was generally done by a student or assistant and it is improbable that Ghiberti, who had already used this design on the doors which had brought him so much honor, should be finishing the decorative features of another artist's work. The stucco reliefs, therefore, logically go to him.

The Madonna on the opposite page has only recently come to this country. Bode, who has seen it, writes on the back of a photograph of it that "The Madonna relief, in polychrome stucco, I consider to be a characteristic and remarkable work by Lorenzo Ghiberti, similar, but not identical with another Madonna relief, of which our Museum possesses two examples. (Signed) W. Bode." Gronau writes of this piece that it "belongs undoubtedly to the group of Florentine reliefs of the first half of the Quattrocento, which all experts unanimously agree to be the work of Lorenzo Ghiberti. This example is particularly well presented in the Quattrocento tabernacle, which is also perfectly genuine."



DETAIL FROM THE FRIEZE USED AS A DECORATION FOR THE MAIN CORRIDOR OF THE BARCLAY-VESEY BUILDING

ORNAMENT IN ARCHITECTURAL DESIGN

BY R. W. SEXTON

THE ARCHITECTS WHO ARE ENDEAVORING TO DESIGN BUILDINGS OF A DISTINCTIVE AMERICAN CHARACTER ARE NOW GIVING ORNAMENT THE CONSIDERATION IT DESERVES

TO the eye of the casual observer—one unfamiliar with architectural details and unaccustomed to analyze architectural forms—the character or “style,” as we choose to say, of the design of a building, interior or exterior, is more readily determined by its ornament—its design and the manner in which it is interpreted—than by the proportions of the various elements or the contours of the mouldings. This is especially true of the designs of the old European periods and styles of the sixteenth and seventeenth centuries, which, during the last twenty-five years, have been so freely adapted and reproduced by architects and designers in this country.

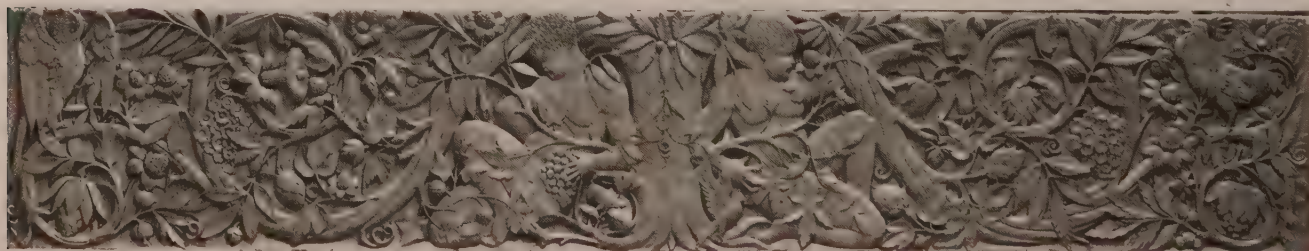
At a glance of an overdoor panel, with its classic-shaped urn and gracefully draped garland, the design is easily recognized as belonging to the Louis XVI period; the delicate and refined details of the ornament of a pilaster panel, symmetrically arranged, stamps that design at once as Italian Renaissance; while the bold, hand-cut carving, bearing evidence of the tools with

which it was cut out of hand-hewn timbers, in beams and lintels, is immediately traced to a Jacobean source. The character of the ornament in those days was peculiar to the spirit of the times. Ornament was then actually a part of the architecture and considered as an element of the architectural composition, and the architectural significance that it bore rightfully and naturally gave style to the design as a whole.

The primary function of all ornament in both interior and exterior design is to embellish the architecture and, thereby, to add interest to it. To do that properly, ornament must be introduced so that it emphasizes or stimulates the architectural motives, but never obscures or conceals any part of the architectural design. An ornamental member incorporated into the detail of a trim moulding, for example, adds interest to the trim, a purely architectural or structural element, and, by so doing, accentuates the shape and proportions of the door or window which that trim surrounds. To



DETAIL FROM THE FRIEZE SHOWN BELOW



BIRDS AND MANY PLANT FORMS PECULIAR TO THIS COUNTRY ARE EMBODIED IN THIS FRIEZE, AMONG THEM BEING THE OWL, THE DOVE, THE ROOSTER, PINE-CONES, ACORNS, MORNING-GLORIES, DAISIES, BLACKBERRIES, GRAPES

clarify my phraseology, I might say that I consider a design of this nature to be divided into two phases: the architectural or structural, and the ornamental or decorative, worked out simultaneously in either an exterior or an interior problem, and I used the words as so interpreted. An interior design, although we are accustomed to designate this a problem in decoration, is just as much an architectural proposition as the design of the façade of a building, and its ornamental phase should be studied in the very same manner as the ornament which is designed to enrich the front elevation of a skyscraper thirty stories high.

Unfortunately we in this country, during the "period of tutelage" through which we have been passing for the last twenty-five years, have fallen into the rut of absolutely divorcing ornament from architecture. We rather apply ornament to the architecture, instead of designing ornament to accentuate the architecture. There is a vital difference between applying ornament and designing ornament as an architectural element. Applied ornament may, in certain cases, accentuate some architectural motif, or it may, in others, bear some significance to the design as a whole. But rarely will it do both, as ornament should. Outdoor and window trims are enriched, we say, with egg and dart mouldings and Greek frets without any regard whatsoever for the architectural design, for the materials from which it is made—or at least, appears to be made—or for the methods by which it was executed.

The acanthus leaf is used in brackets and column caps, and, in a scroll form, enriches



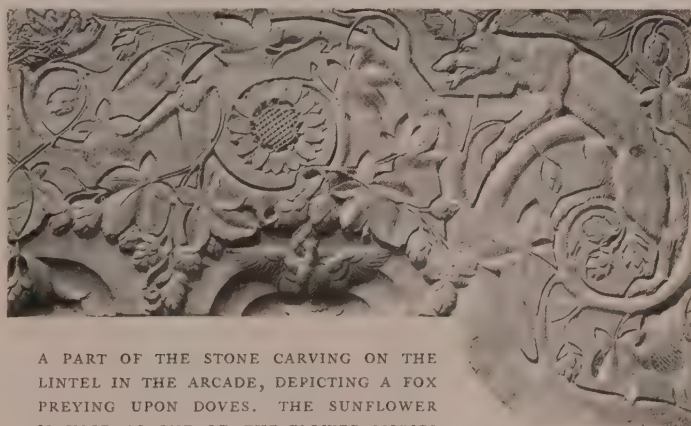
AN INDIAN BRAVE AND A WOLF HAVE BEEN CARVED IN STONE

friezes of every conceivable nature of building in this country, although it carries no suggestion of our nationalism, nor in any way "smacks of our soil." If ornament is to give character to a building, then the character of the ornament should be embodied in every detail of the design of the building, and not be simply confined to the ornament. Again, as structure is the basis of every phase of the architectural design, neither the design of the ornament nor the manner of its execution should allow the material or materials from which it is developed to be challenged. Ornament designed on a structural basis must dictate the contour of the surface from which it is formed, and accentuate the lines and proportion of the architectural motif of which it is a part. Applied ornament never measures up to all these requirements, even if it meets certain other conditions.

Progress in American architecture has been seriously interfered with by the insistence on the part of the public, to which architects generally acquiesce, to label every building as of a certain style or period, according to the character of the ornament which it bears in greatest proportion. This is the only means by which the public determines style, and if the character of the ornament is not readily recognized—in a bold attempt

of the architect or designer to overcome the evil by being original—the mere embodiment of a grapevine is sufficient to stamp it as Tudor, a semblance of a vase form proves it Adam, or its symmetry alone marks it French.

It is encouraging, therefore, with the dawn of a new era in American architecture



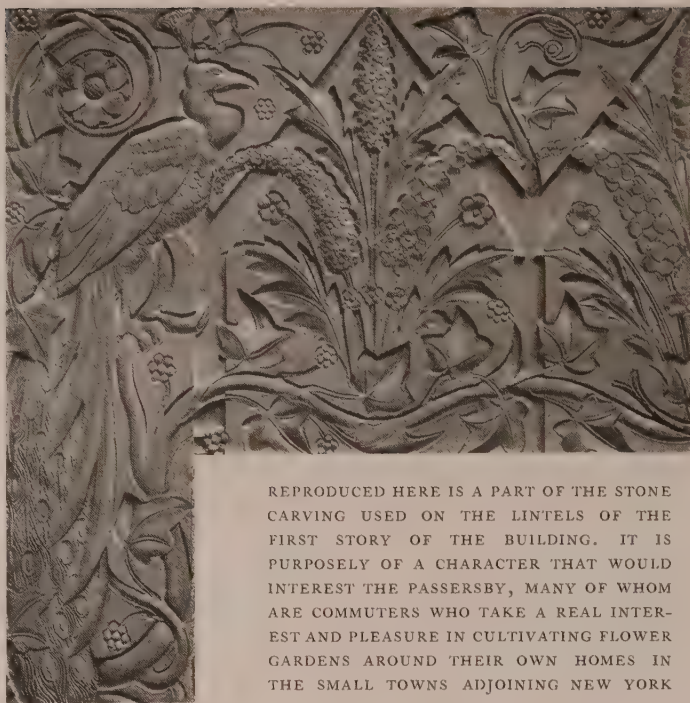
A PART OF THE STONE CARVING ON THE LINTEL IN THE ARCADE, DEPICTING A FOX PREYING UPON DOVES. THE SUNFLOWER IS USED AS ONE OF THE FLOWER MOTIFS

—an era in which our nationalism is to find expression in every phase of architectural design, as well as in our structural materials and methods of building—to find that architects in creating designs of a distinctive American character are giving ornament the consideration it rightfully deserves. The modern American building, constructed throughout of American manufactured materials, erected entirely according to American methods, and built from top to bottom by Amer-

ican hands, as well as conceived in the minds of American architects, is to bear the stamp of American nationalism in its every detail.

This country, unlike our older ancestral countries of Europe, cannot, on account of its youth, boast of age-old traditions to which the habits and customs of a people, as well as their whole mode of living, are traced. We are, however, rich in plant forms, peculiar to our climatic conditions, and animal life which finds root only in our soil. Giving these forms a decorative value, which they possess just as truly as forms from which the acanthus leaf and the egg and dart were developed, and embodying them in the design of a purely American structure, they will serve as architectural ornament that properly gives style to the building, accentuates the architectural motifs, exhibits the materials from which it is constructed, and emphasizes the methods by which it is developed. The building is thus an all-American product, based on the principles of architecture which the sixteenth century architects, and the Grecian builders long before, observed.

The accompanying illustrations are reproduced from photo-



REPRODUCED HERE IS A PART OF THE STONE CARVING USED ON THE LINTELS OF THE FIRST STORY OF THE BUILDING. IT IS PURPOSELY OF A CHARACTER THAT WOULD INTEREST THE PASSERSBY, MANY OF WHOM ARE COMMUTERS WHO TAKE A REAL INTEREST AND PLEASURE IN CULTIVATING FLOWER GARDENS AROUND THEIR OWN HOMES IN THE SMALL TOWNS ADJOINING NEW YORK

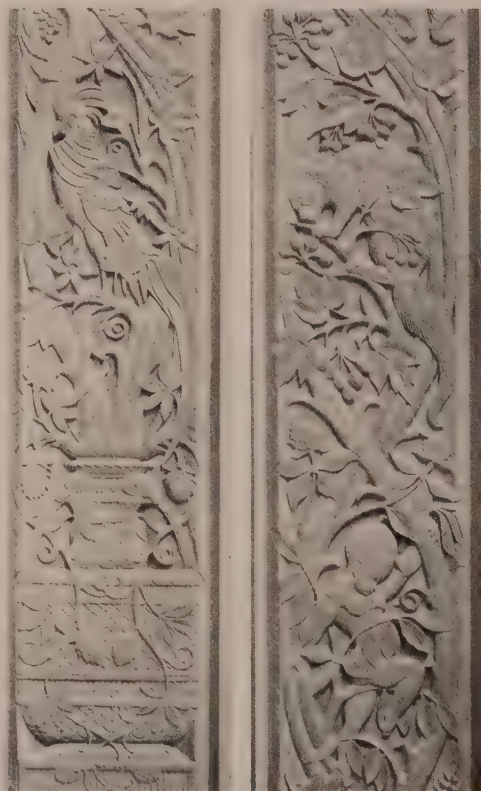
graphs and sketches of ornamental details embodied in the design of the new Barclay-Vesey Building in New York City, of which McKenzie, Voorhees and Gmelin were the architects.

In the opinion of the writer, nothing could be selected to demonstrate so well correct design of architectural ornament. Wherever introduced, the ornament accentuates the architecture. The vertical movement of the building is emphasized by the placing and the design of the ornament.

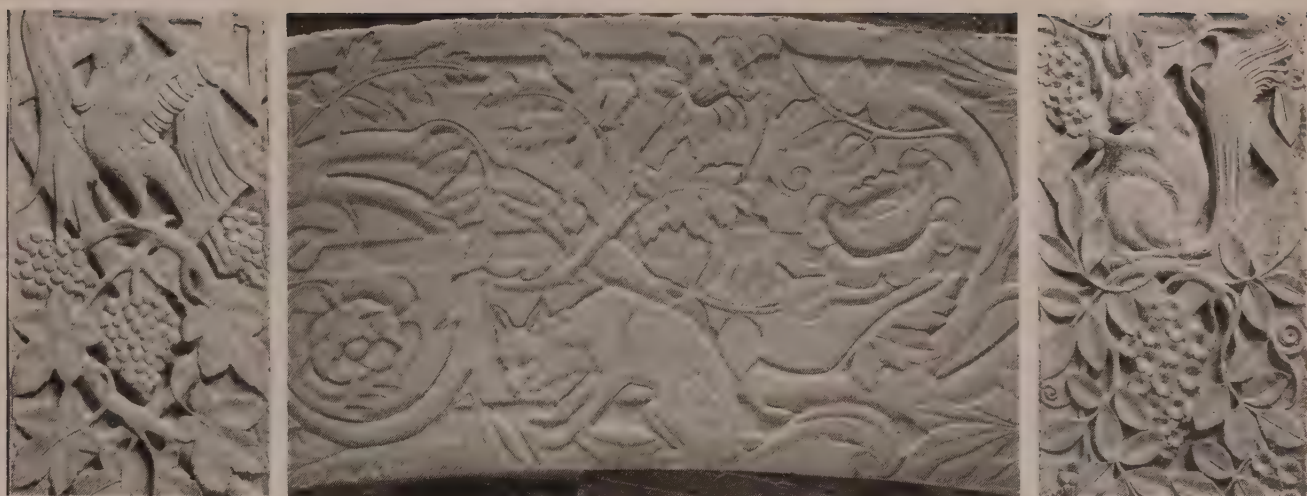
Further than that, the ornament itself is designed in the character of the building, purely American throughout, although all the fundamental principles on which design and composition are based are strictly adhered to. In scale, too, the ornament fulfils all the requirements of the laws of architecture. In fact, it can be said of this building that wherever ornament is introduced into its

design its purpose is to enrich the architecture and, thereby, to add interest to it as a building.

Mr. R. I. Walker, head designer for the architects of the building, has pointed out several interesting factors which were considered in making these designs. The smoke and dust of the city, which accumulates on the high-lighted, or upper side of classic ornament after a few months standing, tends to reverse the intended effect, and produces an optical illusion which is most unsatisfactory, he says. The ornament of the Barclay-Vesey Building, Mr. Walker states, has been designed and executed to overcome this condition, which is manifest in a city like New York. The ornament is produced by various methods of carving, certain panels combining engraved work and both low and high relief,



CARVINGS DECORATING THE MAIN ENTRANCE



IN THE CENTER IS A MOTIF USED IN DECORATING ONE OF THE ARCADE ARCHES; THE FOX IS HERE REPEATED, BUT THE PLANT FORMS ARE DIFFERENT. AT THE SIDES ARE DETAILS FROM THE LINTELS OF THE FIRST STORY

while old-time methods dared not depart from one style of carving in any one panel or subject.

The design of the ornament of the building, especially that on the street level, is intended to be of a character that will interest the majority of passersby, who, in this case, are commuters, many of whom cherish a love for their garden at home and the plant life which grows therein. Nationalism, that is so evident in the architectural design, is thus stimulated by the ornament, and progress in the development of a style that is distinctly American has been materially advanced.

The architects concede a certain measure of the success of their designs to Ulysses Ricci and John De Cesare, architectural sculptors, who caught the spirit of the ornament so faithfully in making the original models from which the designs were reproduced in stone. The photographs, from which the accompanying illustrations were reproduced, were made from plaster casts of their original models.

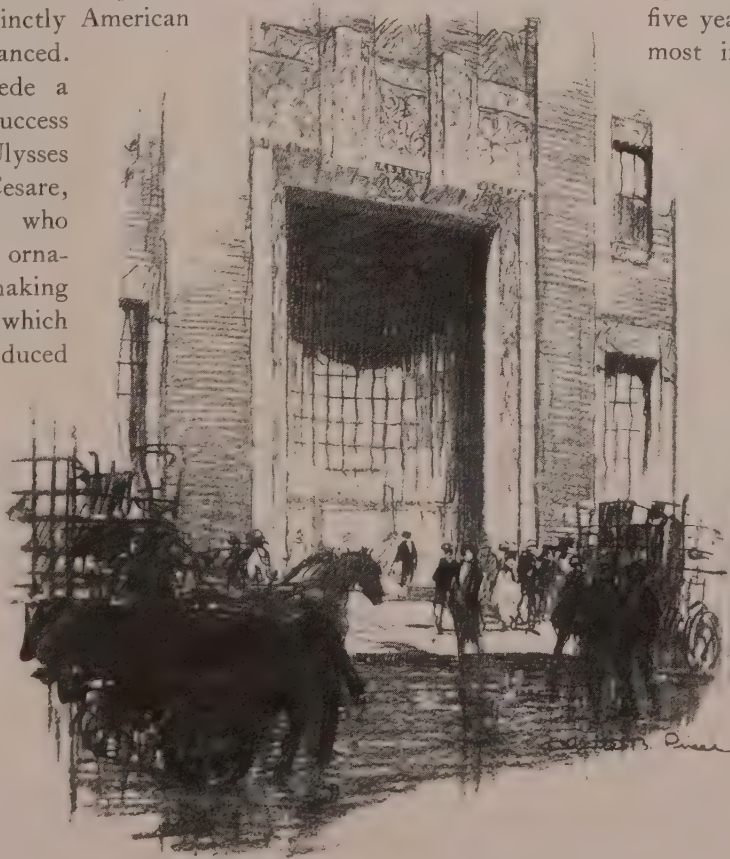
Architectural design, given the consideration that has been accorded it in the preparation of the details of this building, becomes of much greater importance than the mere

planning of a building to best house its occupants. It becomes actually a public benefactor by raising even the standards of living of the people of a community, and improving their morale. Besides being in many ways a commercial asset, it tends to beautify the city and exerts a tremendous influence on character moulding generally. It may well be said, then, that an American style of architectural design is actually a reality. American architecture has come into its own. Its develop-

ment during the next twenty-five years will no doubt make the most interesting story in archi-

tectural progress that the world has ever seen or heard. As architectural ornament plays such an important part in giving style or character—for, after all, that is what style really is—to a building, its design is sure to be more carefully considered in the future than in the past if

an American style of architectural design is to become a reality. For ornament is an element of architectural design just as truly as mass and voids, and its detail must be considered in relation to other components in the architectural composition if harmony in design is to be attained.



A SKETCH OF THE MAIN ENTRANCE, SHOWING POSITION OF CARVINGS



Courtesy of M. Knoedler and Company

A SACRED LEGEND BY ALBRECHT DÜRER

Of the five series of religious subjects that Dürer so marvelously created in his woodcuts, the one illustrating the "Life of the Virgin" and comprising twenty prints in all is most rich in tender human interest as is fully shown in this reproduction of the "Presentation of Christ in the Temple." Dürer cut seventeen blocks in this series before he went to Venice in 1505

ALBARELLI JARS OF THE MIDDLE AGES

BY JOHN WALKER HARRINGTON

MYSTIC REMEDIES AND SECRET POISONS, RARE SPICES AND OPIATES
WERE CONTAINED IN STRANGELY DECORATED VESSELS OF MAJOLICA

OF all the furnace's fictile wares, none has a more compelling charm than those vessels which held the mystic elixirs of our forefathers. The pharmacy of an elder day was poetry rather than prose. Its musical names, its principles still shared with alchemy, its symbol-decked utensils, made it part of a lofty calling. Writers on ceramics used to chide us for not taking more interest in the beautiful vessels of pharmacy's past, but they need trouble themselves no more on that score, for the interior decorator often employs this majolica and lusted ware which once held the hope of healing, and connoisseurs seek examples of it in every mart.

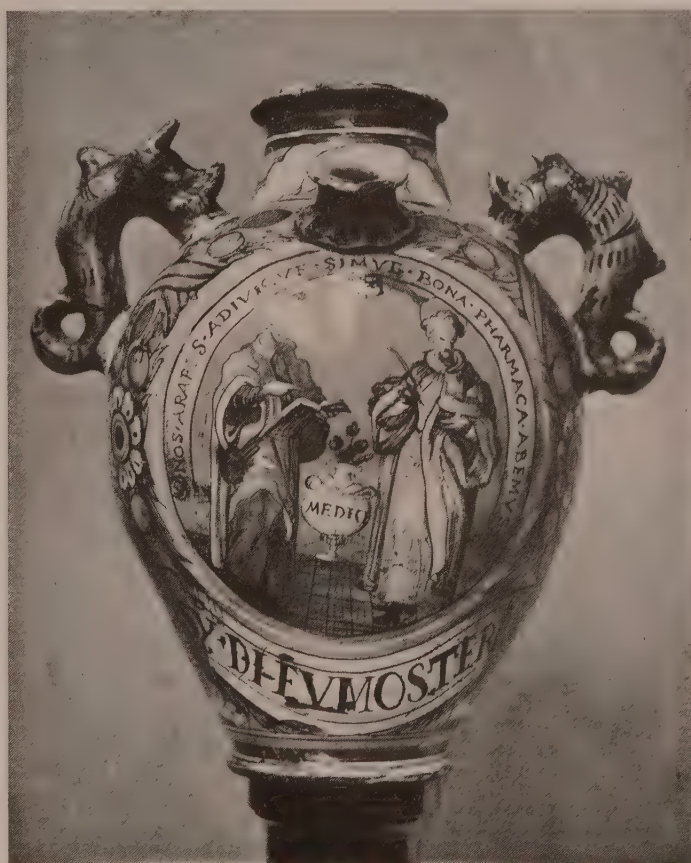
So many of these vessels were cylindrical and curved in at the middle that the name albarello became almost generic. The tradition is that these concaved containers took their form from sawed bamboo joints, which were made to hold drugs and resins by closing up the tops with parchment or bladder. Rare unguents and spices were brought by caravans out of the Orient in this way. The word albarello, signifying "little tree" and suggesting a trunk or stem, bears witness to the story. Certainly the musical sound of it is in keeping with the vision of camel trains under the moon and stars; and the call of the turbaned drivers from Samarcand.

Antiquarians tell us that the perfect porcelain art of China roused the potters of Southern Europe to emulation. The Moors of Spain, who knew much of medicine, had beautiful specimens of the lusted ceramic art in which they kept remedies, but majolica soon commanded their notice. The alchemists, too, worked out

many formulæ for glazes, with which to make their rough earthenware proof against potent acids. Some of the best stanniferous glazes, no doubt, grew out of these experiments, but the albarello of majolica, whatever its original purpose may have been, was soon appropriated by the apothecary.

In the development of the making of majolica in Italy in the fifteenth and sixteenth centuries, the royal and ducal families took a deep interest. The House of Medici was especially zealous, and doubtless its members helped not a little in the production of jars suitable for containing the all too potent drugs of the period. When poisoning was considered to be so fine an art, it required all the artistry of ceramics to deck it. Potteries were also established, under the patronage of the Duke of Urbino, which produced some unusual examples of majolica, many of which were employed by the druggists of the Renaissance or were kept in houses for the storage of favorite remedies. Doses were generous and medical draughts all too copious, a fact which may

account for the size of many of the containers. This great ducal house may have had its weaknesses, but marvelous wares came from the wheels of the master potters it encouraged and inspired. It was at the little town of Gubbio that the craftsmen of ceramics gathered under the patronage of the second duke, Federigo, in the middle of the fifteen century. Although there were majolica potters in other Italian provinces, the artisans of Gubbio seem to have known a secret process for glazing the wares, for ceramics made in Pesaro and at Castel Durante were sent there to be glazed or lusted.



Courtesy of the Brooklyn Museum

AN ITALIAN DRUGGIST'S JAR OF THE EARLY SIXTEENTH CENTURY



Courtesy of the Metropolitan and Brooklyn Museums

THE VESSELS ON THE RIGHT AND ON THE LEFT ARE FROM EIGHTEENTH CENTURY BASSANO AND SHOW THE MORE ORNATE DECORATIVE TENDENCIES OF THIS LATER PERIOD. THE JAR IN THE CENTER IS AN EXAMPLE OF SIXTEENTH CENTURY WORK

The famed Tagus may have had golden sands, but even more precious was the mud of the Metauro, shaped by the craftsmen of mediæval Italy. Where the turgid stream turns a loop, one Guillaume Durand in the late thirteenth century built for himself a mighty stronghold or castle, for a sure defense against the Guelphs. He was an archbishop and a scholar, but a soldier as well, and he knew a host of foes. He brought with him masons, potters, and artists, and there arose around his fortress a colony of workers skilled in the making of majolica. Thus Castel Durante became a seat of an industry, and her earthenware was considered even then a rare and valuable possession. It was believed that the fine mud or silt churned up by the turbulent Metauro, had some unusual quality which could not be matched in any other locality—an impression which the craftsmen did not hesitate to deepen.

Among the potter princes of Castel Durante were the Piccolpassis, adepts both in the blending of clays and in the decoration of the finished vessels. Cipriano, greatest of these, had decided at first not to follow the calling of his fathers, was educated as a physician, and evidently had an unusual knowledge of the chemistry of earths. Eventually he gave up his profession, and devoted himself to majolica with a zeal which gave a new impetus to the art of the little city. As a physician, Cipriano was deeply concerned in having his jars and pots for the storing of medicaments worthy of his kilns, and accordingly many of the finest examples of pharmacy vases and albarelli are from Castel Durante. Some of these wares were made especially for the Pope Urban VIII, and on certain of the precious vessels appear his coat of arms. Indeed, he caused the name of the place to be changed to Urbania.



Courtesy of the Metropolitan Museum

IT IS PROBABLE THAT A MIXTURE OF HONEY WAS KEPT IN THIS JUG

Although Castel Durante held the palm so long, she had many rivals in this art, especially Faenza, Rimini, and Siena. A notable product of Faenza is that splendid pharmacy vase in the collection of Alfred Pringsheim, decorated with the equestrian image of Horatius Cocles and bearing the all-inclusive label "Re Magna." A Siena jar in the same collection, made for the storage of that delicate confection "Zucaro violata," showing the Orsino arms and a realistic representation of Apollo's pursuit of Daphne, proves that this noble art flourished in other provinces than the one where the Metauro flowed.

A glance at the splendid collection of pharmacy vases in the Brooklyn Museum shows a wide range, from the small albarello to the bulging jar which was evidently made for holding mollifying liquids. Some of these vessels bear the coats of arms of Popes and other dignitaries, who may have given appointments to worthy apothecaries of the period.

In the Metropolitan Museum of Art are rare examples



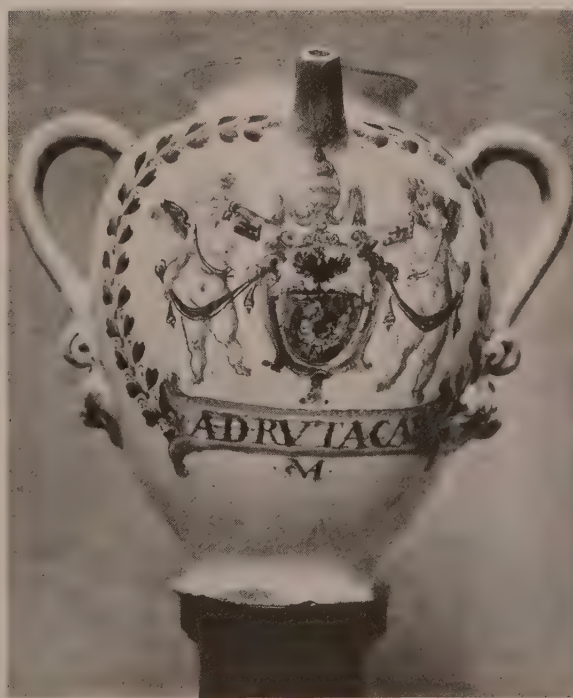
Courtesy of the Metropolitan Museum
A STOLID JAR FROM SIXTEENTH CENTURY FAENZA

by the best majolica potters of mediæval Italy. One of especial interest is a noble pharmacy jar from the Castelliprovence, a wide-mouthed, two-handled vessel which once held a soothing mixture, probably a compound of honey as the Latin label "Aq. Melis" indicates. In the same collection there is a portly jar devoted, evidently, to the storing of saffron.

Venice, in which all arts flourished, soon became the rival of entire Italy in the ceramic art, and produced numbers of enviable bottles and vases for the magic balsams of the day. There is a pair of Venetian pharmacy vases in the Metropolitan which are a far cry from the traditional albarello, and which certainly did not fur-

nish the pharmacist of old with so firm a grip as he could bestow upon the earlier forms.

Many of these pharmacy jars and vases and urns of the later periods, the seventeenth and eighteenth centuries for instance, appear with grotesques. The heads of birds and animals were used as handles, as can



Courtesy of the Brooklyn Museum

THE CONTAINER IN THE CENTER BEARS THE ARMS OF POPE PAUL V, WHO WAS A MEMBER OF THE BORGHESI FAMILY. ON THE RIGHT IS A JAR FROM THE FAMED POTTERIES OF CASTEL DURANTE, AND THE ONE ON THE LEFT IS FROM CAFFAGIALO

be seen on the vases from Bassano, in the Metropolitan collections. As might well be expected, the snake, emblem of medical skill, is much employed. It is also true that at this period the venom of the reptile tribe was an ingredient of some mixtures. Dried vipers and a score of other such fearsome materials went into the famous "Venetian Treacle," a nostrum held out to the public as a panacea for all human ills. The serpent handles are on many of the jars of those days when Sir Kenelm Digby and others were prescribing the Venetian compound, costly as it was, for both rich and poor.

For the most part, the large jars seem to have been devoted to milder brews than these. The pharmacist of today has little knowledge of the nature of the mixtures intended for them, but some of the remedies, such as Elixir of Eggs, were mild tonics and rejuvenants.

It is rather surprising that Italian cities have no extensive collections of a period when master potters were serving the apothecary so well. Messina, however, has seventy pieces, saved from its venerable hospitals. There are some delightful specimens in the Louvre and in the Cluny Museum, while Versailles has an impressive collection which was once in the Beaujon Hospital

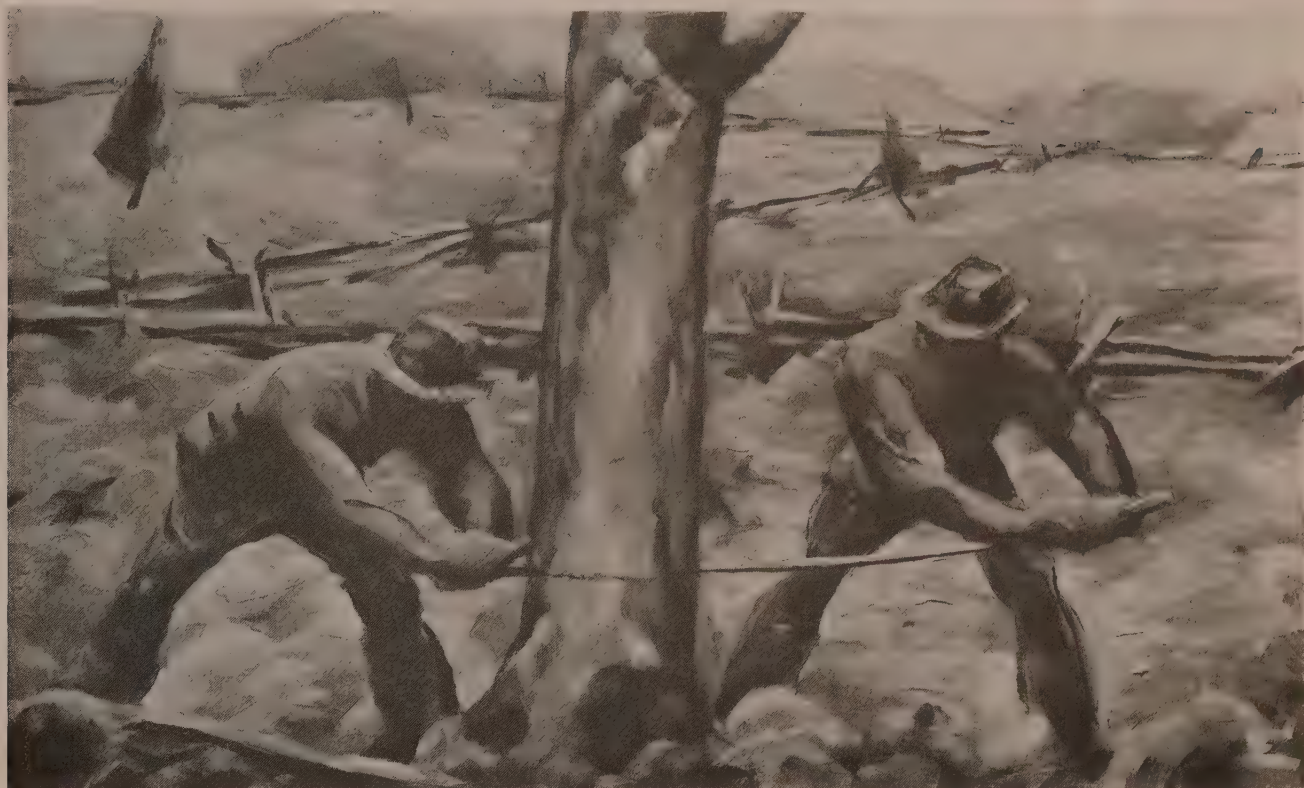
pharmacy. The world's finest assemblage of objects of this art is housed in the Musée Fialon of the Paris Faculty of Pharmacy. It consists of more than five hundred examples, many of which, such as the delicate jars made to contain preparations of roses, are of exquisite beauty. The collection was gathered by the man whose name it bears, and after giving it to the institution he remained as its curator in order to be near his treasures.

Collectors from the United States, while touring Canada in years past, were able to strip the shelves of old-fashioned pharmacies of some exceptionally fine examples of pharmacy jars which had been in the possession of French druggists, whose fathers of the same calling had settled in Canada in the early days of the Dominion. There are most interesting collections of pharmacy vases and jars in England, but they suggest utility rather than beauty in their appearance. Delft sent jars in blue for the use of British druggists and chemists, and there were many made in Leeds which are highly prized. For purposes of modern decoration, however, the Italian and French jars of the sixteenth to the eighteenth centuries are the ones most eagerly sought.



Courtesy of the Metropolitan Museum

THIS PAIR OF VENETIAN PHARMACY VASES WAS MADE LATE IN THE SIXTEENTH CENTURY, AND SEEMS TO HAVE DEPARTED FAR FROM THE TRADITIONS OF THE ORIGINAL ALBARELLI, BOTH IN SHAPE AND IN CONVENIENCE



All photographs courtesy of the New Gallery

IN HIS "TWO MEN SAWING" THE ARTIST HAS CAUGHT THE PICTURESQUENESS OF THIS PARTICULAR BIT OF FARM LABOR

A YOUNG PAINTER OF AMERICAN LABOR

BY MARGARET BREUNING

THE ANCESTORS OF JAMES CHAPIN WERE STERN SEA-GOING FOLK AND HOMELY WORKING PEOPLE, WHICH PARTLY EXPLAINS HIS INTEREST IN INDUSTRIAL AND RURAL SUBJECTS

TO the mathematician, two and two are always making four wherever he casts his eye about him in the world. To the artist, two and two may never decisively make four, for wherever he casts *his* eye about him in the world there are so many absorbing impressions, new relations of color, form, or line that prove so thrilling that he must some way communicate this emotional experience in any terms he can. When you look at the work of James Chapin you feel certain that he sees color everywhere about him. But his palette, though high-keyed, is rather cool—mauves and blues and pinks, as well as much pale yellow that sometimes burns to orange, and a limpid emerald-green are some of the predominating hues that one recalls best when thinking of his work.

Mr. Chapin not only sees color in the world, but color is precisely the material out of which he builds up the world on his canvases. He appears to organize color planes into plastic rhythms in which the opposition and the balance of both color and volume contribute clearly to the harmony and unity of the pattern.

Of course, this did not all happen at once. One realizes that there were many years of experiment and research, much diligent work and unfailing perseverance, before arbitrary order was imposed upon naturalistic forms, and depth and solidity built up in space from plastic elements. In the first exhibitions there were canvases which failed on one side or the other. Sometimes they seemed to lack depth, and appeared two-dimensional and decorative, with their delicate color harmonies; sometimes they lacked solidity in their forms, which seemed buoyant and inflated. Yet in the least felicitous of these canvases there was never any suggestion of pose or artifice. On the contrary, one feels that the artist has striven to give back, in some measure at least, the intensity of his esthetic emotion in his own individual expression. One feels that he must speak this way or not at all. It is through his personal modification of line, color and space that he finds a language that will convey his reactions.

As to the intensity of these esthetic reactions, the artist puts the matter so clearly that it must carry con-



THE MUCH-DISCUSSED PORTRAIT OF EMMET MARVIN, FARMER



A PORTRAIT OF ELLA MARVIN, MADE IN THE FARM KITCHEN



THE SILENT INTENSITY OF MEN ENGAGED IN THIS SPORT WAS THE ARTIST'S CHIEF CONCERN IN "TWO MEN FISHING"; HIS SECONDARY INTEREST WAS THE PATTERN OF COLOR THEY MADE AGAINST WATER, HILLS, AND SKY

viction. His explanation is that any art expression corresponds to some "emotional click." That is, contact with some combination of forms makes something inside you click. Some of these clicks are more profound than others, and so call for more profound expression. Water color is a medium for expressing one of these lesser emotional clicks for Mr. Chapin, for he considers that it cannot carry construction so far as oil painting.

such paintings, carried out for the most part in clear, blond tones, with good modulations of color and excellent space composition. But aside from the obvious fact that such bulky figures afford opportunity for voluminous organization, there is another evident reason for this choice of industrial subjects.

These canvases are informed with humanity. In them are a sympathy and understanding that strip



IN THIS PICTURE, "OLD HORSE," CHAPIN SOUGHT TO STRESS THE PATHOS OF THE FEEBLE ANIMAL TURNED OUT TO PASTURE, SO HE HAS SIMPLIFIED THE FORMS AND THE COLOR TO THE POINT OF A BLEAK AUSTERITY

His water colors are fluent and sparkling. In this medium he seems to have less vehemence than in oils, for it is not only limpid and glamorous, but it achieves a serenity and a tinge of poetic charm that are only occasionally found in the paintings. It catches his intensity napping, as it were, and gets spontaneous emotion as it "clicks," before it has been subjected to a great amount of cerebration.

The themes of many of Mr. Chapin's paintings sometimes impress one as quite unusual for a delicate-hued palette. For he paints many industrial subjects, such as the "Road Gang" gathered around a huge stone crusher that is like a Moloch ready to destroy its devotees. Or he paints "Laborers at Lunch," where big sculptural figures are woven into plastic rhythms. There are many

the scenes of the commonplace, and disclose beneath something of the essential values of human life and human labor, so that the painting ceases to be accidental and particular but becomes charged with a universal significance.

James Chapin was born in West Orange, New Jersey, when it was more of a rural than a suburban community. His first training for an artistic career was given him at Cooper Union after working hours, and later at the Art Students League. Finally, when he had saved a little money, he went to Antwerp to work out his own salvation in his own way, feeling that criticisms were about all he could get from schools. He found he could have meals at a longshoreman's eating-house for forty francs a month, and for ten francs more he could rent a



TWO MOMENTARY FORMS OF ABSORPTION THAT ARE WORLDS APART SERVE AS THE MOTIVE OF THIS VERITABLE SNAP-SHOT OF A MOTHER AND CHILD THAT HAS BEEN RECORDED BY JAMES CHAPIN IN LOVELY TONES OF COLOR

garret room in the Dutch town. The franc was not the fluctuating and depressed thing it is now, for those fifty francs represented exactly ten dollars, and could be relied on to continue to represent them so long as there were any to be found in the American boy's pockets. The savings stretched thus over two years.

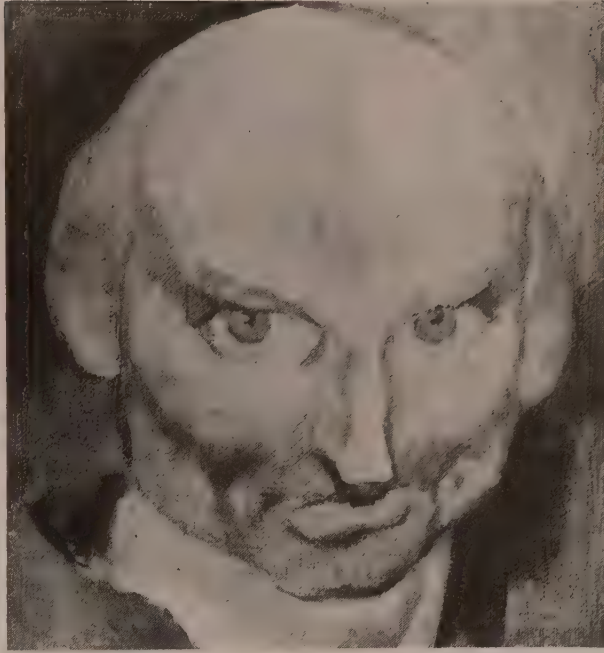
When the young artist returned to America he devoted himself to painting, and might be said to begin his artistic career. No one is less "arty" than this artist. He has never belonged to any art communities or clubs. He probably knows fewer artists than the average person. He is, in fact, something of a hermit, although he is far from morose or unsocial. But there has been a struggle, and it has profoundly affected his life and his habits, for now that his pictures sell and a mild wave of

comparative prosperity may be discerned, he has not changed his manner of life or relaxed his industry.

Yet one exception must be made, for it is an important one. Last summer he indulged his liking for farm life and found in New Jersey a community where there was still a native-born American element on the farms. Here it was possible to escape art and "artiness" and yet paint with the inspiration of new material and congenial surroundings. Among the canvases that came back from this holiday, if one may call it that, was the portrait of a farmer, Emmet Marvin. It was exhibited with other canvases in the early fall and made a decided impression on the visitors who viewed the show. It depicted the man sitting somewhat stolidly in a chair against the background of a living-room, or kitchen. The simplicity

of the arrangement is the first impression. As you study the canvas the subtlety of the relations of planes, and the delicate but firm equilibrium of the whole composition grow on you. The axe handle, the line of shelf, the upright of the glass—every detail apparently so incidental and irrelevant is recognized to be an integral part of this design that is carried out in such fluid rhythms. And it is the man himself who looks at you from those pale-blue eyes. He means to tell you nothing; he is reticent, not fully at his ease, and screening himself behind an impassive face. But you look through his eyes into depths of life, experience, and temperament. You turn away almost abashed that you have been able to penetrate the reserve he has built up.

There were other paintings in this group. Another portrait that did not come off so well, and a number of landscapes that had freshness and beauty as well as



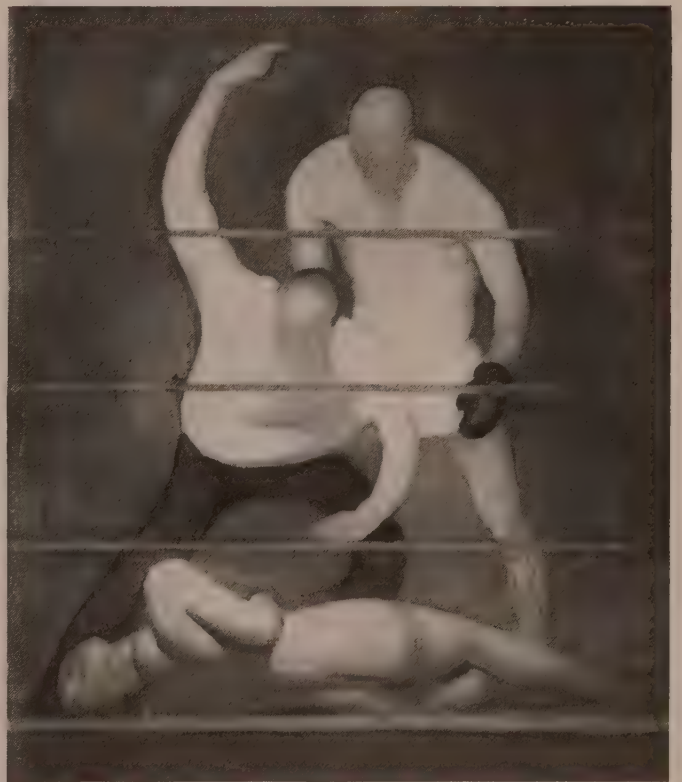
A PORTRAIT OF CARL RUEGGLES, DONE IN OILS

rigid order. The palette seemed richer and deeper and more subtly modified. There seemed to be less violence in the impetus of the attack, so that there was greater harmony and serenity. And sincerity. One felt it as much as in the first paintings. Whatever eliminations or abbreviations occurred, appeared to be necessitated by emotional content rather than by theoretical considerations of technique. This is the world as an artist sees it, and has conveyed its message of beauty to us convincingly in his own idiom. Here is a man ploughing,

with the horses straining as the plough cuts the heavy soil; or here is an orchard with its old trees and grassy carpet. But one sees more than this. For there is such concentration, such elimination of all but essentials, that one feels something of elemental forces, of all human labor, of all growing things, of all fruits of the earth, and the sun and the wind and the rain that bring them to their perfection.



"ATTACK"—AN INTERESTING STUDY OF PRIZE-FIGHTERS



"THE KNOCK-OUT"—ANOTHER STUDY THAT WAS PAINTED IN 1922

A DUTCH MUSEUM IN NEW YORK CITY

BY MALCOLM VAUGHAN

THIS ROOM IN THE VAN CORTLANDT MANSION IS AN AUTHENTIC DUTCH REPLICA AND IS FURNISHED WITH THE RAREST ANTIQUES IN THIS COUNTRY

ABOUT three hundred years ago there flourished on the island of Manhattan, a town so like Holland that the Dutch colonials who inhabited it felt as if they were still at home in the Netherlands. The burgher of New Amsterdam, as he sat musing over his pipe at twilight, could scarcely believe himself in a New World. Nothing in the room surrounding him seemed either new or alien. A log fire flickered cheerfully against the blue-and-white tiles that framed his hearth and chimney. Hanging on the wall was a carved china-cabinet filled with the Delft plates and cups and saucers which he had given his bride before they dared the Atlantic. From various parts of the room gleamed the brass and pewter of his ancestors. Turning his head, he saw in one corner the massive, wainscoted bedstead in which he had slept since boyhood, and in the other corner a fine old *kas*, or Dutch cupboard, that his father had bequeathed to him.

Outside, the brick houses in a row along the water front might have been houses along the canals of Leiden, Utrecht or Hindeloopen. A group of children clattered down the street in their wooden shoes. And he heard, reverberating from his kitchen, the bustle of his wife and daughter as they washed the dishes and scrubbed the pans after supper. So familiar was his whole environment that he well wondered whether he was overseas or not.

Could that same burgher step across three centuries and into the Dutch room at Van Cortlandt mansion in New York City, he would find in this seventeenth century replica-chamber nothing to suggest the flight of years or the sweep of history since his day. Within this room he could still maintain his Knickerbocker life of yore. Indeed, he could continue his musing upon the delightful similarity between Holland, the homeland he had known, and his adopted country, America.

For here he would find his hearth of blue-and-white tiles, his handsome Delft, his paneled bed with its Hindeloopen steps, and his father's fine old *kas*. Here is even a rack for his long-stemmed pipes and the tobacco-tongs with which he was wont to draw from the fire the embers he used before matches were invented for lighting his pipe.

Knickerbocker household life revolved around two main articles of furniture, the bed and the *kas*.

Like all cupboards, cabinets and wardrobes, a *kas* is a highly developed form of chest. To the Dutch, their cupboard was perhaps their most cherished possession. For that matter, they do not lightly own one now. *Kasses* were handed down from generation to generation by special mention in wills. A prodigal son in New Amsterdam could have been given no greater evidence of affection than his father's *kas*.

Several score of antique *kasses* exist in



All photographs courtesy of the Society of the Colonial Dames, N. Y.
A SEVENTEENTH CENTURY HANGING CABINET FOR CHINA

this country. Some are handsomely carved and others have porcelain or metal inlays. Occasionally they are painted so as to simulate carving. The lovely old *kas* at Van Cortlandt is brown stained pine. Its sides and doors are painted in graceful floral designs. Experts declare that these fruits and flowers in orange-gray shades have never been retouched. Time has been gentle with their color and they are yet as fresh and gay as though the artist had just created them.

The massive Dutch bedstead in the Van Cortlandt mansion is a wainscoted inclosure from floor to ceiling. "Sleeping-bunks" not unlike this one are believed to have been in use at New Amsterdam. An open-work panel is at the head and foot. Otherwise there is no means of ventilation. The doors were of course swung shut at night; for after the fire had been banked with ashes, seventeenth century rooms were very chilly.

Beds of this model have two compartments, upper



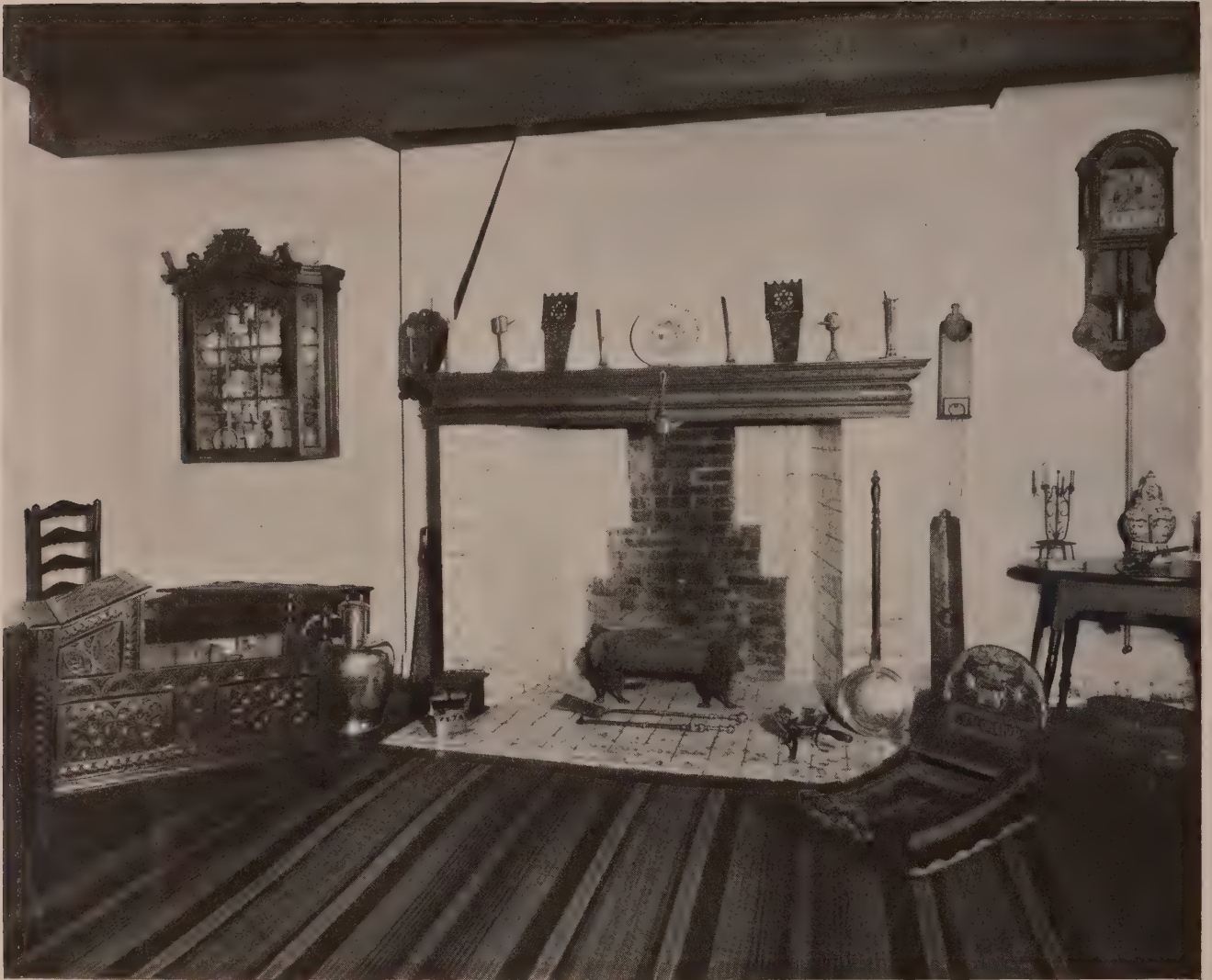
LEADING TO THE UPPER COMPARTMENT OF THIS PANELED DUTCH BED IS A VERY RARE EXAMPLE OF THE HINDELOOPEN BED-LADDER, WITH ITS SIDES RICHLY PAINTED IN TRAILING DESIGNS OF PINK BLOSSOMS

and lower. In the lower, with no openings except small sliding doors, the children slept. Patently the Dutch were not fresh air devotees. But moderns cannot help marveling how in summer the stout burgher and his plump family ever composed themselves to rest in such sultry quarters.

This museum room is an authentic Dutch replica. Among several of its kind it is quite the rarest in the

United States. It is dressed with genuine antiques of New Amsterdam, or, when such furnishings were not obtainable, with things brought from the Netherlands—the very finest old pieces. Even the casement windows of darkened glass are Dutch. The land of the Knickerbockers comes again vividly to life for those who cross its threshold.

Since the first town on Manhattan was so like the



A VIEW OF THE DUTCH ROOM SHOWING THE BLUE-AND-WHITE TILED FIRE-PLACE, THE OLD HOLLAND CLOCK AND WALL CABINET, THE HOODED FRIESLAND CRADLE, THE SLEDGE, AND THE DUTCH HAND-WOVEN CARPET

towns behind the dykes, students of art can notice many resemblances between this typical interior and the domestic paintings by the Little Dutch Masters of the Seventeenth Century. Jan Steen has put on canvas numerous rooms of which this one is but a variation. Pieter de Hooch, Maes, Ter Borch, and Metsu each brushed forth just such backgrounds. Lovers of the Little Dutch Masters sometimes depart from the Van Cortlandt mansion in a happy daze, as if by some magic they had been visiting inside an old picture frame.

The cabinet-makers of Hindeloopen, a village in the north of Holland, were the Heppelwhites of their time. Brightly painted designs distinguish their furniture. Today their craftsmanship is so highly prized that in the museum at Leeuwarden two Hindeloopen rooms honor them; in the Rijks Museum is another.

Hindeloopen furniture began to be made not long after New Amsterdam was settled. Its fame spread rapidly. Some of the work was probably shipped to

America among the household goods of those well-to-do merchants who sailed in the *Fortune*, the *Tiger*, the *Little Fox* and the *Nightingale*. For the Netherlands traders early established luxurious residences in the new country which yielded extraordinary profitable stores of fur and lumber.

Genuine examples of seventeenth century Hindeloopen extant in this country are almost few enough to be counted on one's fingers. The Van Cortlandt Museum fortunately possesses a rare specimen. It is a notable bed-ladder, or detached set of steps. This stair-stand is excellently proportioned and balanced upon a curved upright support—the same wave-like curve which later characterized the work of Queen Anne cabinet-makers. Its sides are richly painted in trailing designs of pink rose-blossoms, still happily undimmed. We do not know the name of the Knickerbocker who owned this set of steps, but any, even the most casual antiquarian, will bow to his taste in furniture.

Because Hindeloopen is situated in the province of

Friesland, the painted cabinetwork of *Hinde-loopen* is often confused with Frisian wood-carving. To clear this confusion should be very easy. The *Hinde-loopen* men always painted, but never carved; while the Frisians always carved, but never painted.

An exceptional pair of Frisian sabots may be seen here. The characteristic stars and half moon adorning them are so delicately wrought that the knife work might almost be engraving. In deeper relief is a large and hooded Friesland cradle. To vary the usual pattern of stars and crescents this artificer has added oval leaves, full circles, diamonds and associated figures.

Frisian carvers ornamented their furniture to such lavish extent that good specimens of their skill—this cradle, for instance—take on the appearance of embroidery. In the Dutch room of the Van Cortlandt Mansion are further evidences of this fact. Relics of another cradle—two small beech panels exquisitely fretted with interwoven designs—show how the North Hollanders considered wood to be a medium almost pliant. Were these panels accomplished in a material as flexible as needle-work, the achievement would even then be a triumph of manual art.

Frisian wood-carvings date from about 1600. Earlier carving existed in the Netherlands of course. And one of these early pieces may be seen at Van Cort-



THIS MODEL OF AN OLD DUTCH SLOOP HAS A ROMANTIC HISTORY

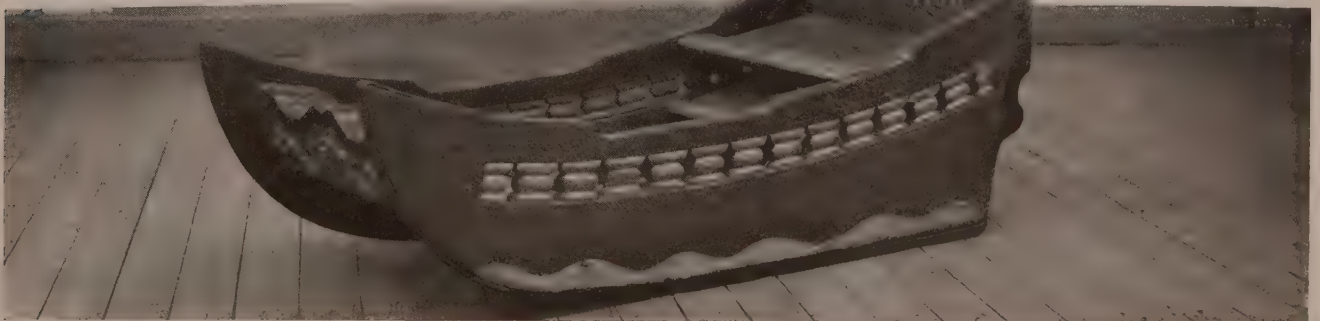
landt in a hanging spoon-rack with this inscription, "Delft, 1514." The Dutch have always been noted for their housewifely tastes. Accordingly, racks of every description were thus like household altars hung upon their walls to display the pewter or brass or china of which they are to this day still so proud.

Pride of home has dignified Holland folk wherever they have resided. It is upon this Dutch trait that authors lean when they assert that even the earliest ships bringing Netherlands to America contained noteworthy pieces of furniture.

To be sure, the Indians on at least one occasion burned New Amsterdam almost to the ground. But such goods as were destroyed must have been quickly replaced with further importations; for the first Manhattan inventories prove that the Knickerbockers owned house furnishings which were already surprisingly valuable—choice paintings, china, cupboards, beds, carpets, tables, chairs and other pieces.

Every effort has been bestowed upon the Dutch Museum Room in the old Van Cortlandt mansion that it may thoroughly represent the Knickerbocker scene. The collection was gathered by the New York Colonial Dames, who are the custodians of the mansion. Through the connoisseurship of Mrs. Elihu Chauncey, the Museum

ANOTHER VIEW OF THE SMALL DUTCH SLEDGE SHOWN IN THE PICTURE ON THE OPPOSITE PAGE. IT WAS THE FIRST TO BE IMPORTED TO THIS COUNTRY AND WAS BROUGHT OVER BY THE FIRST VAN RENSSELAER. THE CARVING IS UNIQUE, AND IT HAS THE ORIGINAL COAT OF PAINT—GOLD AND BLACK ON A GREEN FIELD



has now attained to national value. The furniture is arranged informally, as if a family yet dwelt therein. Disposed about the room are many antiques expressive of Knickerbocker life. The floor is covered with an old Holland handwoven carpet, quaintly striped in various tones of red and grey. Near the fireplace stands a small Dutch sledge, said to be the first sledge ever imported to this country. It was brought over by the first Van Rensselaer. Its fine carving shows a marked Renaissance Italian influence, and is thus reminiscent of the fact that Netherland artists other than painters studied in Italy. The sledge retains its original coat of paint—gold and black on a green field.

A further instance of this Dutch love of color may be seen in the Holland wall clock. One of the best specimens of its kind, it is painted, both base and dial, with many gay boating scenes. The wall which shows this clock displays also a charming hanging china-cabinet. The style is seventeenth century, with a carved coif. Along the shelves of this little closet are ranged some of the rarest specimens of Delft porcelain in America. Of these, a china crocus pot is perhaps the rarest. Antique crocus pots from Delft are today eagerly sought by collectors, even by the natives of Holland.

Placed on the floor beneath the china-cabinet stands an unusual ship's treasure chest of painted iron. It is like those used by the notorious pirate, Captain Kidd. Contrastingly in another corner stands a sacred model of a Dutch sloop. This model came from the counting-house of an early shipbuilding firm, and has associations with American waters. It used to be taken down to the sea and blessed whenever the real vessel which it represented began a long sea voyage.

The value of this New Netherlands room may be appreciated by understanding that nowhere else in America is Dutch furniture exhibited to the public in so characteristic a setting. The Metropolitan Museum in New York City possesses a few pieces of Dutch furniture, and there are several handsome old marquetry

chairs from Holland, believed to have been brought to this country during the seventeenth century, in the Cooper Union Museum.

At several places along the Hudson, descendants of the Knickerbockers continue to dress their houses with the furniture of their forefathers; but these treasures are of course on private display only. Perhaps the most notable of these homes is Van Cortlandt Manor, at Croton Point, New York, on the northern end of the

same estate which once included the mansion that is now the Van Cortlandt Museum. The architecture of this old colonial manor is Dutch. Its furnishings include some of the most famous Knickerbocker antiques now extant. In the little village of Hurley, New York, a group of Dutch houses are still standing, one of which contains a charming collection of domestic relics from earlier days. There are several other Dutch residences remaining on Long Island.

Albany, like New York, has lost most of her old landmarks. In the collection of its Historical Society, however, are a number of splendid Knickerbocker

objects, among the rarest of which is a curious sixteenth century carved oak cupboard that has been built on a frame; a Friesland bracket-clock encased wholly in metal, the front and sides elaborately worked in pierced patterns; a mahogany drop-leaf table with folding legs; and a magnificent walnut *kas*, eight feet high, its panels and mouldings elegantly carved.

In a room that has been removed from the old Hewlett house at Woodbury, Long Island, to the Metropolitan Museum in New York, there is a fine example of the painted *kas* that very closely resembles the one at Van Cortlandt. Since several painted *kasses* of this identical model are known to exist in America, and since it is evident that most of them are primitively constructed, it is not at all improbable that one of them was originally imported from Holland, and then copied by our early cabinet makers. The *kas* in the Van Cortlandt Mansion might have been this model.



THIS OLD KAS IS PINE, PAINTED IN ORANGE-GRAY FLORAL DESIGNS



"SILENT TRIAD," COMPLETED IN 1925, IS INTERESTING BECAUSE OF ITS AFFILIATION WITH THE SPIRIT OF MURAL PAINTING

AN ARTIST FROM THE MAYA COUNTRY

BY ANITA BRENNER

CARLOS MÉRIDA IS AN INDIAN, WHOSE WORK IS IMBUED WITH THE SPIRIT OF THE MAYA RACE AND TEMPERED BY A TECHNIQUE ACQUIRED THROUGH EUROPEAN STUDY

THOSE mysterious monuments of Yucatan, Campeche, and Guatemala are not dead ruins; they live and speak. As scientific documents, they speak a language we have not yet understood, though as artistic creations they are no enigma, but a true description of the people who made them, spoken in the universal language of beauty, and in a still voice.

Carlos Mérida, born in Xelahu, in the Maya-Quiché district (now Quetzaltenango, Guatemala) of Maya stock with a single grafting from the Spanish priesthood, today, when all the plastic creative world is obsessed with the



A PORTRAIT OF THE ARTIST'S WIFE, 1925

notion of expressing emotion through violence and movement, also speaks in a still voice. Unsaddled by any theory or formula, he achieves work that is pure painting. Without imitating and hardly conscious of it, he translates into terms of his own life, time, and implements, the same values of the austere century-old monuments at whose feet he was born. Like their creators, he also has no need of interpreters or dictionaries. It is work that only the people with no knowledge, or with a great deal of knowledge, can comprehend.

Mérida spent part of his teens and most of his twenties in



IN THIS PAINTING OF "TEOTIHUACAN" (PLACE OF THE GODS), MADE IN MEXICO LAST YEAR, ONE FEELS THE TREMENDOUS UNPLUMBED SERENITY OF THE ARTIST AND OF THE OLD MAYA RACE



THERE IS LITTLE "HUMAN INTEREST" IN MERIDA'S WORK, AS THIS PAINTING OF "MEN OF CHACUL" PROVES, BUT HIS WORK IS TRUE AND BEAUTIFUL BECAUSE OF ITSELF

Paris, working in close contact with Picasso, Van Dongen and Modigliani, but his earliest years were lived with the Maya monuments, and he has always returned to them. They are the things that, plastically, seem most natural to him. These standards, formed subconsciously and applied to other mediums, have given remarkably similar results. I verified this when I found in a Maya hieroglyphic record representations that were

the mosaics realize this sometimes with the aid of raising the surface, whereupon the work partakes of sculpture. By sheer spectroscopic calculation, Mérida makes a thing of three dimensions upon a flat surface, with two dimensions. He gives not only form but perspective, without any departure from the functions of the true and only materials of the painter, which are colors.

Mérida has made almost a religion of color. His life



"COMPOSITION—WOMEN OF GUATEMALA" WAS PAINTED BY MERIDA IN 1920, AND SHOWS HOW HE MODELS WITH WHAT MIGHT BE CALLED "THE GEOMETRY OF COLOR," GIVING HIS WORK A MOSAIC-LIKE QUALITY

surprisingly like Mérida's, yet he had never, until recently, seen any Maya painting, because near his home the ruins that are left have no frescoes, and the codices are nearly all in the National Museum in Mexico City. Those Maya artists must have believed what Mérida believes—in the use of color in the absolute.

But the interesting thing is that, while Mérida does not model with color, nor with line, he models with the geometry of color, an achievement that is painting in the purest degree. The nearest comparison would be Byzantine mosaics, which, by the relations of the colors in their respective positions, create the optical form. But

pivots upon painting, and his painting pivots upon color. Line and composition are subordinated to, and controlled by it. Even the canvas or the wall is not considered merely as a surface upon which will be placed a picture or a fresco, but as a material which, because of definite texture and proportions, must bear given colors.

Though Mérida paints Indians; he does not speculate plastically about them, because he is an Indian himself. There is little "human interest" in his work. It savors more of that deification which, in the pagan sculptures, makes impossible for us a distinction between the portrait of a man and the representation of a god.



Courtesy of F. Valentine Dudensing

"LES CHATS" IS PAINTED BY FOIJITA, A FRANCO-JAPANESE ARTIST WHO EXHIBITED IN NEW YORK THIS SEASON

NOTES ON CURRENT ART

FOUJITA, a Japanese artist who has painted for many years in Paris, recently opened the new galleries of F. Valentine Dudensing, at 43 East Fifty-seventh Street, New York, with his first exhibition in America. While his figure subjects are somewhat difficult of classification, his paintings of cats are almost purely Oriental. The country of Steinlen and Nam has perhaps shaped to some extent his feline portraits, but their ancestry has an ancient lineage that goes back through the art of his native country to the tiger paintings of China. Foujita's cats are painted with that Oriental control of line which amounts to abandon, revealed no more perfectly than in such a picture as the one we reproduce where the lithe movement is inspired by ferocity.

Foujita, being an Oriental, is not particularly interested in color. His white is of a beautiful richness and he uses a grayed green which frequently dominates his cool harmonies of tone.

While this artist has been living for some time in Paris he began to be recognized only a few years ago. He is at present painting portraits and an exhibition of his work is being arranged for Berlin.

GLEB DERUJINSKY has used color to advantage in a wall fountain which he made during the past summer for the estate of Mr. Carll Tucker at Mt. Kisco, New York.

The upper part of the fountain is of bronze in low relief and the bowl is of transparent blue glass held in a bronze basket. The water, which is piped so as to come from the back of the large water lily in the center, can be seen through the clear glass.

Mr. Derujinsky, who came to this country from Russia after the war, first established himself through his portraits and has lately done some exceptionally interesting garden sculpture. Several years ago he made an armillary sundial for the garden of the Hon. Henry L. White at Lenox, Massachusetts, and last winter he carved in marble a sundial with a relief showing the four seasons for Mrs. John Henry Hammond's garden at Mt. Kisco. This sundial as well as the bronze wall fountain for Mr. Tucker were included in the sculptor's exhibition at the Macbeth Galleries in February. The theme of the humming-bird fountain is somewhat unusual for Mr. Derujinsky as he has made more frequent use of the figure for his decorative work in the past. His present employment of birds and flowers is not only an especially appropriate motif for a garden, but is one which he has handled effectively.

THE Metropolitan Museum has recently added to its collections a portrait of an unknown man by Adriaen Brouwer. Brouwer, who died in Antwerp in 1638 at the age



The Temples of the Gods have crumbled —but the Gods live on in this charming MODERN TAPESTRY

THE ancient shrines of the gods are fallen into ruins. Delicate flowers have forced their way between the great marble plates, and vines encircle the age-ivoryed columns. But the gods will live forever—in literature, in art, in every form of culture.

Their loves, their wars and their exploits have been the inspiration of some of the finest tapestries ever given to the world. Designed by the greatest artists of the past and woven on the finest looms, many of these are now in royal collections and in museums.

BASED on these rare old works of art, the tapestry shown here sweeps aside the centuries and brings to us the greatest of the deities in the height of their splendor: Mighty Jupiter, and Juno, his jealous queen; Venus, the Beautiful, sung by the poets of many ages; and other divinities who in a pagan past inhabited Mount Olympus.

Finely woven in softest wools, the colors are subdued as though by age. Threads of gold, interwoven in a background of neutral tones, outline each figure and form a pleasant contrast.

And of particular interest—because of their wholly modern conception—are the bands of gold which run the length and breadth of the tapestry.

This tapestry, and other attractive Schumacher fabrics, may be seen by arrangement with your own upholsterer, decorator, or the

decorating service of your department store.

Let your furnishings reflect the newest and most interesting decorative ideas—combining professional judgment with your own individual tastes. How you may do this with no additional cost to yourself, is explained in a new booklet which we have prepared, "Your Home and the Interior Decorator."

This book, beautifully illustrated will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. G-4, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.



The effect of spacious dignity and restful repose in this living-room owes much of its charm to this delightful tapestry-covered couch

This tapestry which so beautifully combines the glories of the past and the arresting art of the present day, is woven in soft colors on a cream background interlaced with threads of gold

Schumacher fabrics with their wealth of designs and colors in velvets, in damasks, in brocades, chintzes, linens and tapestries, offer the widest latitude for interesting decorative achievements

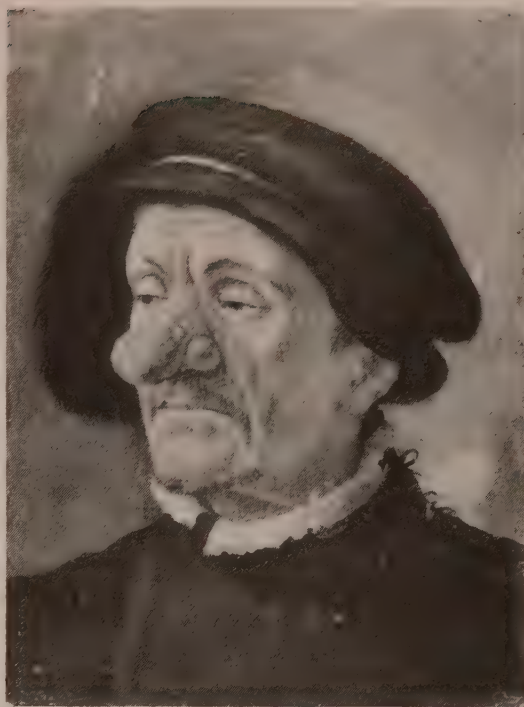
F - SCHUMACHER & CO.

of thirty-three, left about one hundred and thirty paintings. These hold an unusual position in Flemish art for they ally themselves with sources which have little in common with each other. He is of the line of Bosch and Brueghel, a painter of the somewhat boisterous life of the townspeople, with drinking, gambling, and the newly imported vice of smoking as the chief occupations of his subjects. Brouwer's early manner is that of Brueghel, but he passed quickly to a style that, even in advance of Rembrandt, was distinguished by its handling of light and shade and use of tonal rather than local color. His rare landscapes are the forerunners of the French school of the middle of the last century.

Technically he is comparable to Hals, who was one of his masters, Rubens being another. None of his teachers, however, influenced very much his own remarkable individuality which so early and so completely expressed itself as to place him without question among the great prodigies in art.

Brouwer evidently did not frequent the taverns simply in search of "material." He was an *habitué*, and his friends were among the gamblers, roisterers, and ne'er-do-wells from among whom he found the man with the remarkable nose. He seems a *Cyrano de Bergerac* in more than physical likeness, for he has an air of disdain, self-command and cynical amusement at life which suggests the warrior-poet of Rostand's play. The panel is a small one, and the head about three-quarters life size. The only touch of color is in the very narrow pink band that is around the hat; otherwise the picture is of grays and black, and the soiled white of the narrow ruff. The portrait seems to have been painted with great rapidity, and it maintains an air of unflagging spontaneity.

THE thirtieth annual exhibition by artists of Chicago and vicinity closed at the Art Institute on March 14. Among the prize-winning paintings was "Summer Idyls" by W. Vlad Rousseff which won the Harry A. Frank Prize. The picture is a pleasing one because of its emphasis on underlying structure which is not too insistent. It has a very refreshing air of repose and measured harmonies which give it something of the quality of a mural.



Courtesy of the Metropolitan Museum
"PORTRAIT OF A MAN" BY ADRIAEN BROUWER

Among the other paintings in the exhibition were George Ober-teuffer's "Portrait of My Wife" which was given the Mr. and Mrs. Frank G. Logan Medal and \$500; "Uninvited Guests" by Jessie Arms Botke, awarded the John C. Shaffer Prize of \$500; "Dunes from the Water's Edge" by Frank V. Dudley, which received the Arche Club Purchase Prize; and "October Snow" by John A. Spelman, winner of the Englewood Woman's Club Prize.

IN connection with the exhibition selected by Professor Charles R. Richards from the Paris Exposition of Decorative Arts which is traveling over the country, it is worth noting that the Metropolitan Museum has shown its approval of certain designers represented in that selection by purchasing examples of their work in Paris last summer. Many of these pieces have arrived and are now in their permanent place in the Museum, among them the desk and chair

by Süe and Mare that we picture. A carpet is being made especially by the same firm to accompany them.

A cabinet of Brazilian rosewood by Jallot, a bronze dressing table by A. A. Rateau (a replica of one made for the bath-room of the Duchess of Alba in the Liria Palace at Madrid), a chair by Dominique, a silver tea service by Jean Puiforcat, pottery by Lenoble and glass by Decorchemont are other examples purchased by the Metropolitan which represent the same designers in Professor Richards' selection. These were permanently installed in the gallery of modern

decorative arts adjoining the bigger gallery in which the traveling exhibition was shown, which, after leaving New York, opens in the Cleveland Museum on March 29 and will later be seen in Chicago, Detroit, St. Louis, Minneapolis, Pittsburgh and Philadelphia.

Süe and Mare are both architects and designers and have held a place of eminence in the evolution of the modern style for the reason that they have a scholarly appreciation of the historic French styles of the past, particularly of the mid-eighteenth century and the period of Louis Philippe. The desk is designed with the fearlessness of unadorned spaces and emphasis on line which seem indicative of the manner favored by present day designers. The



Courtesy of the Muehle Galleries
HUMMING-BIRD FOUNTAIN, DESIGNED BY GLEB DERUJINSKY



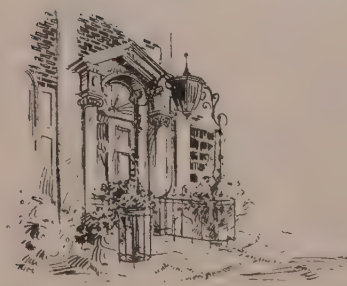
The Pine Room at the New York Galleries, with its mellow natural wood paneling, is vividly reminiscent of the distinguished interiors of Georgian days.

IN the quiet dignity of the architecture and beautifully paneled rooms, the mansions built in America during the XVIII Century sustained the best traditions of their Georgian prototypes. ~ ~ ~ ~ ~

¶ While there was every evidence of luxury in those fine old dwellings, there lingered about them, withal, the feeling that they were created to be *lived in*. ~ For the wealthy planters of Virginia and Maryland, and the great ship-owners of the North, drew upon celebrated cabinetmakers of London for much of the excellent furniture which adorned their cheery, hospitable homes. ~ ~ ~

¶ Consoles and mirrors, carved and decorated in the exquisite manner of Hepplewhite and the Brothers Adam, provided the rather formal note which accentuated the impression of warmth and intimacy contributed by comfortable deep-seated chairs, commodious *secretaires* and other useful pieces in richly grained mahogany or walnut. ~ ~ ~

¶ The fine sense of restraint thus expressed is admirably interpreted by the interior pictured above—one of many charming ensembles at these Galleries, where the furniture and decorative details of all the historic epochs may be viewed in appropriate settings. ~ ~ ~ ~ ~



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

highly polished surfaces, offering a play of light and shade, and the crisp modeling, as seen in the ormolu mounts, also give this piece the right to typify the modern manner.

AS we go to press a bulletin of the Worcester Art Museum has been received which contains an account of some Gandhara sculptures among its recent accessions. Unfortunately it arrived too late to permit us to include some of the photographs in the article on Græco-Buddhist art which appears in this number. The pieces now at Worcester are a standing figure of the Buddha and a number of fragments of a frieze. The standing figure is in an excellent state of preservation, the only loss being the right hand. On the base is a relief with an acanthus entablature and at either end Indo-Corinthian pilasters. The figure itself is not so Greek as some of the earliest examples, such as those of the first or perhaps second centuries before our era, and for that reason the period of the Worcester Buddha is placed at about the first or second century A. D.

The frieze shows figures in high relief in whose draperies "the artist has employed both Greek archaistic plaits with rippling edges and the gently flowing folds of the East," says the description in the bulletin. "He has solved the difficult problem of uniting a row of standing figures into a unified composition in a manner which recalls Attic vase painting of the fifth century B. C." The frieze is considered to be of the same period as the Buddha.

LEON GASPARD, a Russian painter who has been making his home in Taos, New Mexico, during the past few years, has recently sailed for the Orient. Mr. Gaspard has painted extensively in China, Manchuria and Siberia. In his present trip he has an even more difficult country as his destination, Turkestan. Thibet itself, which has become a synonym for inaccessibility, is not more difficult of entrance than Turkestan. Mr. Gaspard, however, has an unusual equipment for



Courtesy of the Art Institute

"DUNES FROM THE WATER'S EDGE" BY FRANK V. DUDLEY

such an undertaking, as in his youth he used to travel with his father from their Russian home in Smolensk as far as Afghanistan, and he has learned how not to offend his Oriental hosts.

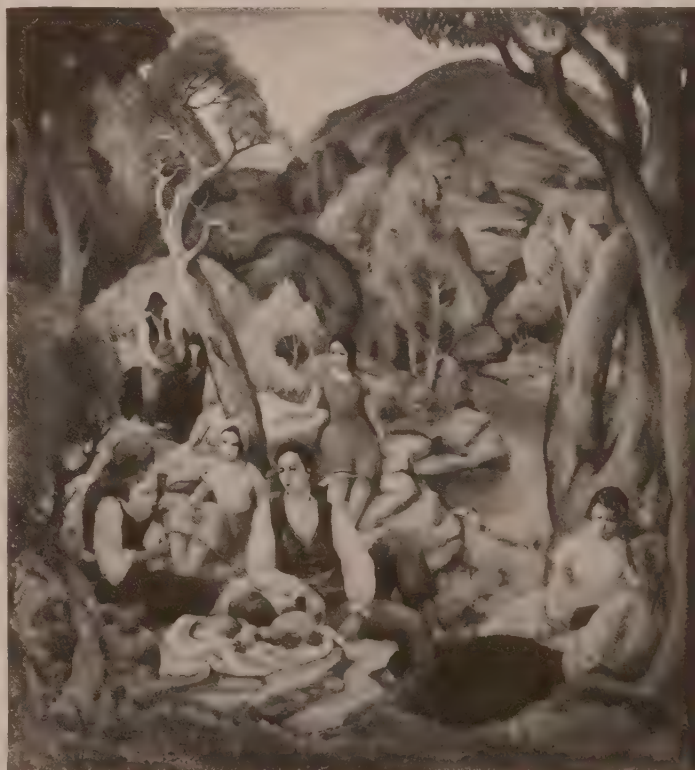
When Gaspard was last in the Orient, some four or five years ago, some of his paintings were lost in being shipped from Urga to Mukden. Because of the state of confusion which resulted from the war and the Russian Revolution, his friends expressed their conviction that the pictures must be permanently lost. Gaspard, however, had an unshaken faith in their re-appearing some day and his confidence has just now been justified.

The pictures have only recently arrived in New York after having traveled half way around the globe and are now hanging at the Milch Galleries. One is of a Mongolian girl, another a Mongolian market day, and all have the rich color in which Gaspard so delighted in the East.

WHEN Pieter Van Veen was painting his recent series of French Cathedrals, his travels took him to Auvers-sur-Oise where Vincent Van Gogh is buried. Being an admirer of the art of his fellow countryman and moved by a sympathy for his tragic life, he went one day to the church-

yard where Van Gogh is buried to see if he could find the grave. He hunted around among the tall grass for some slight mark which would indicate its presence but could find none whatever.

When Van Gogh was in the hospital at Arles he used to paint pictures and carelessly throw them away or offer them to other inmates who generally refused them. From this, to the present status enjoyed by a painting by Vincent Van Gogh in collections of modern art, is a long way, and he has gained a place among the most important figures of the modern school. Perhaps some one of his admirers some day will remember the unmarked grave at Auvers-sur-Oise.



Courtesy of the Art Institute

W. VLAD ROUSSEFF'S PRIZE-WINNING PICTURE IN CHICAGO

MRS. CORNELIUS VANDERBILT, SR., has given to the Metropolitan Museum the magnificent fireplace

The growing importance of country homes



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THE Living Rooms and Sun Room are treated as a unit. Comfortable Barlow couches, like "humanized" Pilgrim settles, covered in bright cretonnes! Little upholstered chairs, with the curious lines of those made by the peasants in Brittany, but built with firm joinery for practical use every day!

A trestlegate table taken from the rarely convenient type of an old original, now in a famous museum, but revived for modern use for bridge and general utility! A slender secretary desk of curly maple with gayly painted interior! Hooked rugs—old prints! Plenty of color on walls and draperies!

In the bedrooms, many groups of fascinating interest! Some with a flavor

A small upholstered chair of strength and comfort inspired by the peasant furniture of Brittany



A serpentine sideboard of American 18th Century design with jewel-like medallions of historic import

of old Spain in carvings and color,—others with the simplicity of a Cape Cod cottage! New designs inspired by dainty forms of French Provincial furniture, and others with the classic beauty of choice 18th Century mahogany!

All these things and more than could be described in all the pages of this magazine are custom-built in the Daners Furniture factories and shown in appropriate settings in our salesrooms. We are glad to help you select a single piece or plan an entire room of interest and charm.



The sun room is made more interesting by an American maple secretary desk and fiddle-back chair



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IMPORTER

FIFTH AVENUE at THIRTY-SIXTH STREET

FRIDOLIN BLUMER



Courtesy of the Metropolitan Museum

A DESK OF EBONY AND ORMOLU DESIGNED BY SÜE AND MARE

NOTES ON CURRENT ART

(Continued from page 92)

by Augustus Saint-Gaudens which stood in the entrance hall of the mansion at Fifty-seventh Street and Fifth Avenue, which is soon to make way for one of New York's skyscraper hotels. The fireplace will be installed in the new gallery of American sculpture, where it may be seen after April 5. The two draped female figures, serving as caryatids supporting the lintel, are considered to be among Saint-Gaudens's finest works. They are of Numidian marble and differ from each other only slightly in the posture of the head and minor details. The spirit of the whole is that of the Renaissance. The fireplace has an additional interest in having, as an overmantel decoration, a mosaic by John La Farge. Saint-Gaudens executed this work during 1881 and 1882.

WHEN the ethnological collections of the Brooklyn Museum are opened in the new wing some time during the next few months the public will see something entirely different in the way of installation. The basement of the new wing which has been given to the department of ethnology, of which Stewart Culin is curator, is to be called by Mr. Culin the "Rainbow House." The idea of using color as the background for Congo wood carvings, Zuni pottery, totem poles from the Skeena River district, and all the varied material from the Orient and Europe which make up the extensive collection came to Mr. Culin as a result of his familiarity with a certain legend of the Zuni Indians, coupled with his conviction that a museum should be beautiful in itself and something more than a "perfect collection of labels illustrated by specimens." The legend in question is one which he learned when he lived among the Zuni. The "Rainbow House" of the Zuni was the home of the rainbow where all the birds went during the winter time and in an eternal warmth of color renewed themselves, to return refreshed and brilliant with the coming of spring. This idea of the refreshing power of color is one in which Mr. Culin firmly believes, and his arrangement of his section of the new wing is a delight in itself, quite apart from the interest of the collections assembled.

For the wood carvings of the Congo he has used, he says, the green of the jungle; for the people of the South Seas, the green of shallow waters; for the people of our northwestern coast, a deep red which he calls matronia, and is not unlike the trunk of some of the trees of that region when the bark is freshly peeled away. For the Zuni themselves, who are lovers of the sun, he has given a background of pink, while all the pure colors, such as vermilion and sapphire blue, he has reserved for the Oriental peoples.

The Congo collection, which is already installed, looks especially handsome, as each object is shown so that it is seen to fair advantage. Those very beautiful battle-axes which are so often tucked away on shelves in other collections, where they can hardly be seen at all, are here placed on the wall in a green-rimmed case which frames them pleasingly and presents their beauty of line in a manner in which it can be fully appreciated. In the pink cases of the Zuni is to be seen a remarkable collection of small pottery animals which were made, Mr. Culin believes, not as toys, or even as offerings, but in the belief that they would by their overwhelming numbers encourage Nature toward productiveness.

One important group among the Zuni objects consists of four carved pilasters of wood which came from a church in the Southwest where the Spaniards converted the Indians not only to their religion but to their art tradition. These columns were carved by the Indians and yet their design is derived from the Renaissance.

Mr. Culin is a member of the art committee for the building devoted to the arts of design in dress and textiles, and related fields, at the Sesqui-centennial in Philadelphia, and suggested "Rainbow House" as a name for the building. This evidently gave the idea for a name for the exposition, since a bulletin from the officials says it is to be known as "Rainbow City."

(Continued on page 106)

AN APPRECIATION

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A SHELF OF NEW ART BOOKS

THE INDUSTRIAL MUSEUM. By CHARLES R. RICHARDS. *The Macmillan Company, New York. Price \$3.00.*

ALTHOUGH it might be expected that the United States would be the first country to establish the industrial museum in its place as a chronicle of progress, it has been entirely in Europe that such institutions have been developed. Their purpose is to reveal in graphic and lucid fashion the processes of industrial production which are so important a factor in the trend of our civilization. The tremendous industrial development of the nineteenth and twentieth centuries has, of course, greatly increased the quantity and speed of production, but the basic operations of the great machines we use today are much the same as those in the primitive instruments of centuries ago. Thus an industrial museum, to be truly valuable, should show the basic industries in simple forms and illustrate the development from elementary processes in agriculture, mining, transportation, and communication.

This type of museum originated in Europe, and it is there that the four really significant ones are to be found, in Munich, Vienna, London, and Paris. Mr. Richards' purpose in the present volume, and in its sequel which has not yet been published, is to make felt the need of such institutions in the United States. In doing this he has presented an admirable and very thorough critical survey of the four comprehensive museums of Europe. He has analyzed them on the basis of a single general scheme, which includes an account of their founding and their buildings, their management and organization, their scope and especially significant collections, the arrangement and elucidation of their exhibits, and detailed matters such as their lecture courses, libraries, publications, attendance, appropriations, and cost of support. In suggesting such museums for this country, he suggests plans along these same general lines, making use of the experience gained by the successes and failings of the foreign attempts. Particularly valuable are his careful estimates as to original cost and upkeep.

FOURTH ANNUAL OF ADVERTISING ART. Published by the Art Directors Club of New York and distributed by *The Book Service Company, 15 East 40th St., New York. Price \$6.00.*

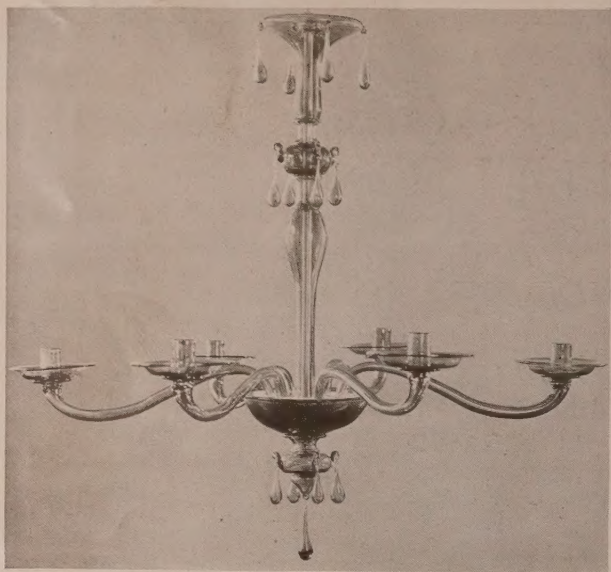
OVER five hundred illustrations from advertisements in the exhibition of the Art Directors Club at the Art Center in New York from April 27 to May 14, 1925, present the work of about two hundred commercial artists. Among them are a few who are associated with other fields and whose presence here is a distinct gain—men like Wayman Adams, John Carroll, Kerr Eby, Nikol Schattenstein and Hugh Ferriss. Maxfield Parrish has for some time been in the commercial field, and Arthur Rackham has recently recognized the dignity of advertising art.

Earnest Elmo Calkins writes a short introduction to the book in which he recalls that the first exhibition of advertising art at the National Arts Club in 1908 was made up largely of cover designs for magazines, and also that color work predominated over black and white. Recent developments have improved the whole range of advertising, and the black and white artist has worked out many new possibilities in his flexible medium. The book is valuable in showing not only the drawings, paintings, or whatever the artist's contribution may have been, but also a reproduction of the advertisement as it finally appeared, which brings the art of "make-up" into the equation.

CONTEMPORARY BRITISH ARTISTS. C. R. W. NEVINSON. Edited by ALBERT RUTHERSTON. *Charles Scribner's Sons, New York. Price \$2.00.*

THE receptivity of Mr. Nevinson to the movements in the art world is evident in the illustrations chosen to represent him in this book; it is hard to identify the Impressionistic "Le Port" of 1909 with the same man who painted "Hampstead Heath" in 1919. His biographer, "O. S.," says that Nevinson was the first English artist to be influenced by Futurism and the first to escape from it, also that he was the first to adopt Cubism and the first to discard elements of it that he found unnecessary. Consequently the pages of illustration which make up the major portion of this already numerous series relate to a somewhat breath-taking excursion through various phases of modern art. When he was in New York in 1920 he found it necessary to resort to some of the more fantastic elements of his assimilation to do justice to "Broadway Patriots" and "The Soul of a Soulless City." There is an ordered beauty in his water color, "London Bridges," also of the 1920 period, while his portraits seem related to the same phase of his art in their desire for completeness of expression. There are thirty-five illustrations, taken from oils, water colors, pastels and lithographs.

Continued on page 98



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A SHELF OF NEW ART BOOKS

Continued from page 96

ROMANESQUE ARCHITECTURE IN ITALY. By CORRADO RICCI. Brentano, New York. Price \$10.00

CORRADO RICCI, who is Director General of Fine Arts and Antiquities of Italy, has also written the "High and Late Renaissance in Italy," a book which is the companion to this new work. The recent book, like the earlier, contains three hundred and fifty illustrations. These are almost entirely of ecclesiastical architecture as the Romanesque period hardly more than witnessed the beginning of the era of wealth and power which inaugurated a splendid period in secular architecture as well.

Ricci contends that the Romanesque period started before the year 1000, the date generally favored by architectural manuals. He believes that the new movement began after the Lombardic domination, perhaps as early as the end of the eighth century but certainly by the middle of the ninth. It terminated in the twelfth century, when it gave way to the new Gothic style.

The contributions of the Romanesque are particularly the crypt (developed when it became the custom to erect tombs within the church), the campanile, the porch and the rose window. The crypt was discarded by the Gothic, the rose window developed to its greatest glory.

While the Romanesque was based on the structural formation of the Roman remains, which were ever before the early builders for study, there were various elements of ornamentation assimilated from both oriental and occidental sources

The few pages of text are of a technical nature; these the student, even the beginner, will find more illuminating than difficult.

ARCHITECTURAL RENDERING IN WASH. By H. VAN BUREN MAGONIGLE. Charles Scribner's Sons, New York. Price \$3.00.

THE text and illustrations of the original larger volume are included in this new student's edition. The book is chiefly concerned with elevations, sections, plans and details rendered in India Ink, although it also takes the student into the field of full color and free sketching. A valuable chapter is devoted to various pigments and how they act in use, while the laying of washes and repairing defects are also treated in a manner which the novice will appreciate.

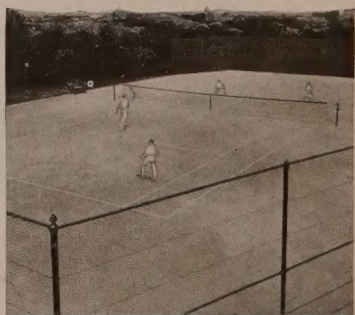
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